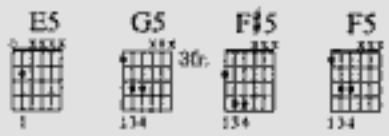
VISIT…

LANZAROTE Caliente.COM

AIN'T MY BITCH

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭



Moderately fast Rock ♩ = 168

Intro
Gtrs. I & II
w/ Rhy. Fill 1 (2nd bar only)
N.C.(E5)
Gtr. I
G5
N.C.(E5)
P.M.

w/Rhy. Fill 1
P.M.

G5
N.C.(E5)

Gtrs. I & II
G5
N.C.(E5)
Rhy. Fig. 1
P.M.
P.M.
P.M.

Rhy. Fill 1 (Gtr. II)
(Gtr. II out)
P.M.

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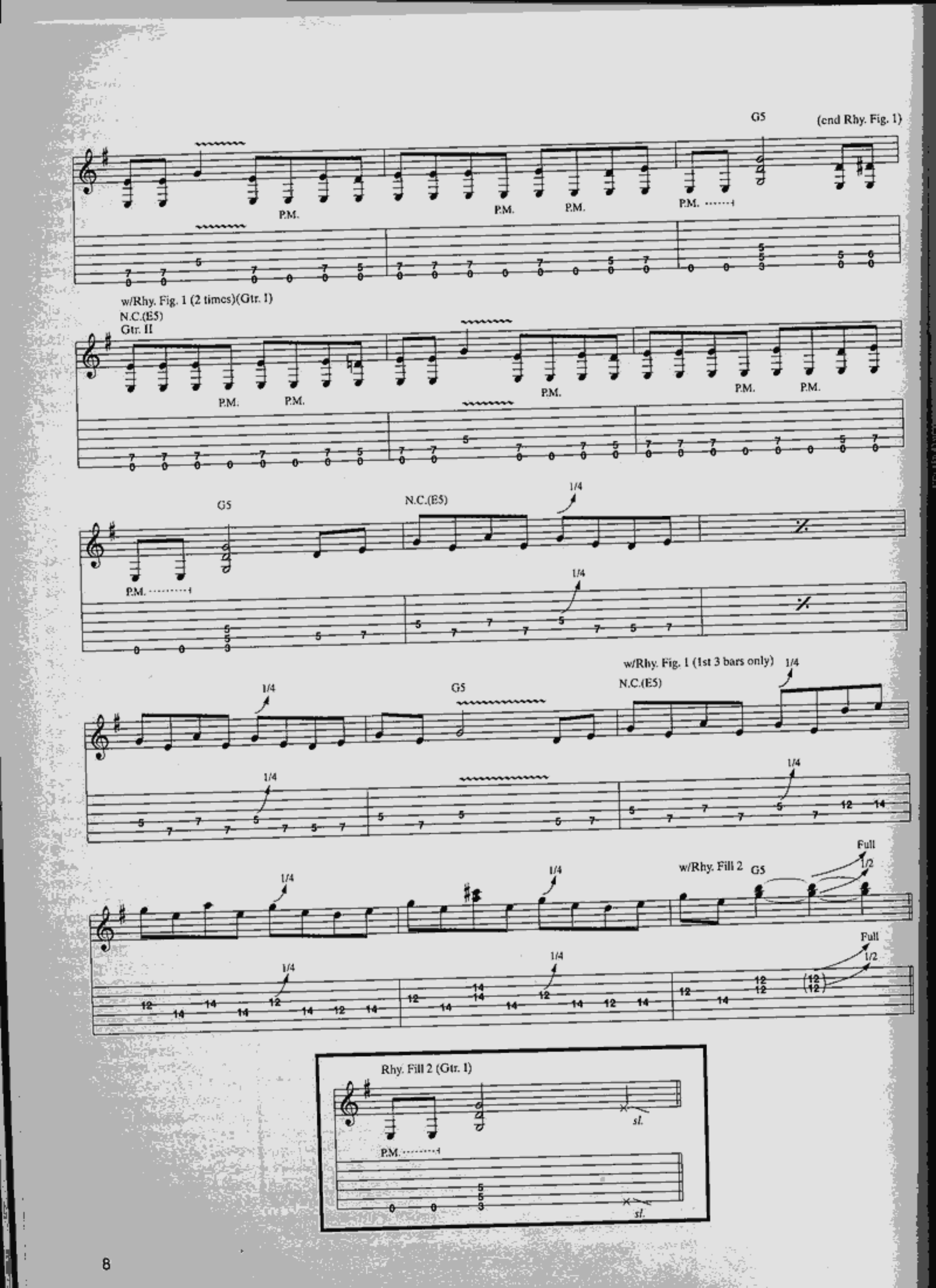
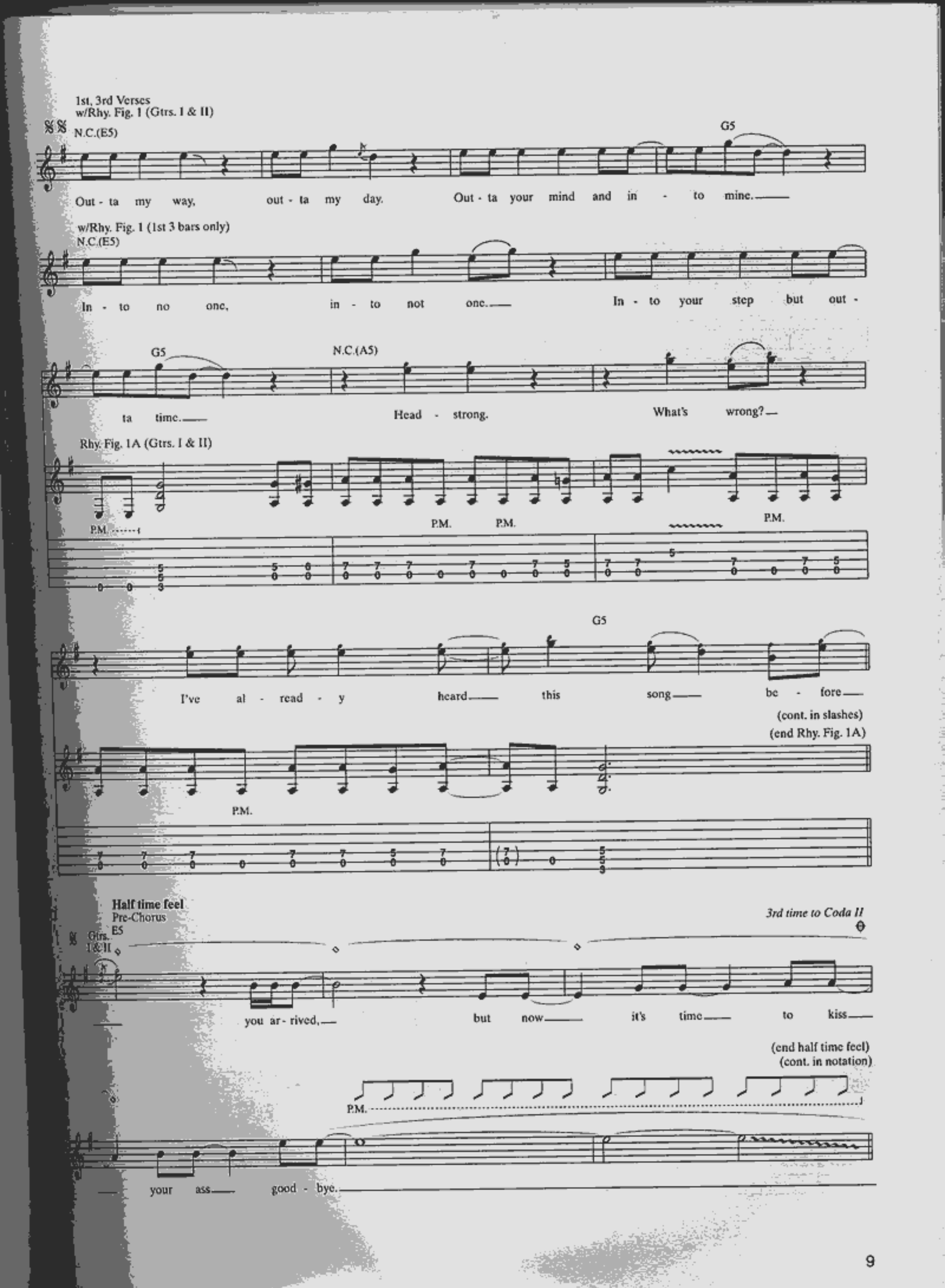

G5
(end Rhy. Fig. 1)
P.M.
w/Rhy. Fig. 1 (2 times)(Gtr. 1)
N.C.(E5)
Gtr. II
1/4
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fill 2
Full
1/2
Rhy. Fill 2 (Gtr. 1)
sl.


1st, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)
G5
Out - ta my way, out - ta my day. Out - ta your mind and in - to mine.
w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)
In - to no one, in - to not one. In - to your step but out -
G5
N.C.(A5)
ta time. Head - strong. What's wrong?
Rhy. Fig. 1A (Gtrs. I & II)
P.M.
P.M.
P.M.
P.M.
G5
I've al - read - y heard this song be - fore
(cont. in slashes)
(end Rhy. Fig. 1A)
P.M.
Half time feel
Pre-Chorus
E5
Gtrs. I & II
3rd time to Coda II
you ar - rived, but now it's time to kiss
(end half time feel)
(cont. in notation)
P.M.
your ass good - bye.

Chorus
B5 A5 G5 F♯5 F5

Drag - gin' me down, why you a - round? So

Rhy. Fig. 2 (Gtrs. I & II)

P.M.

N.C.(E5)

use - less.

(end Rhy. Fig. 2)

P P P P P P

P P P P P P

2nd time to Coda I

Bsus4 Asus2 G6 G5 F♯5 F5 E5

It ain't my fall, it ain't my call. It ain't my bitch - a.

(2nd time Gtr. II out)

Gtr. II

P.M.

let ring

*Play 1st time only (2nd time tacet).

Gtr. I

P.M.

w/Rhy. Fig. 1 (Gtr. I)
N.C.(E5)

Yeah.

Gtr. II

P.M. P.M. P.M. P.M. P.M.

G5

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)

It ain't my bitch.

1/4 1/4

P.M.

1/4 1/4

w/Rhy. Fill 3

G5 F♯5 F5

Oh.

1/4

Full
1/2

1/4

Full
1/2

Rhy. Fill 3 (Gtr. I)

P.M. P.M.

2nd Verse
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)

Down on the sun, down and no fun. Down and out, where the hell

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)

G5

ya been? Damn it on down, damn it un - bound.

Gtr. III

sl. 1/2 Full sl.

1/2 Full sl.

sl.

w/Rhy. Fig. 1A
G5

N.C.(A5)

Damn it all down to hell a - gain. Stand tall,

H

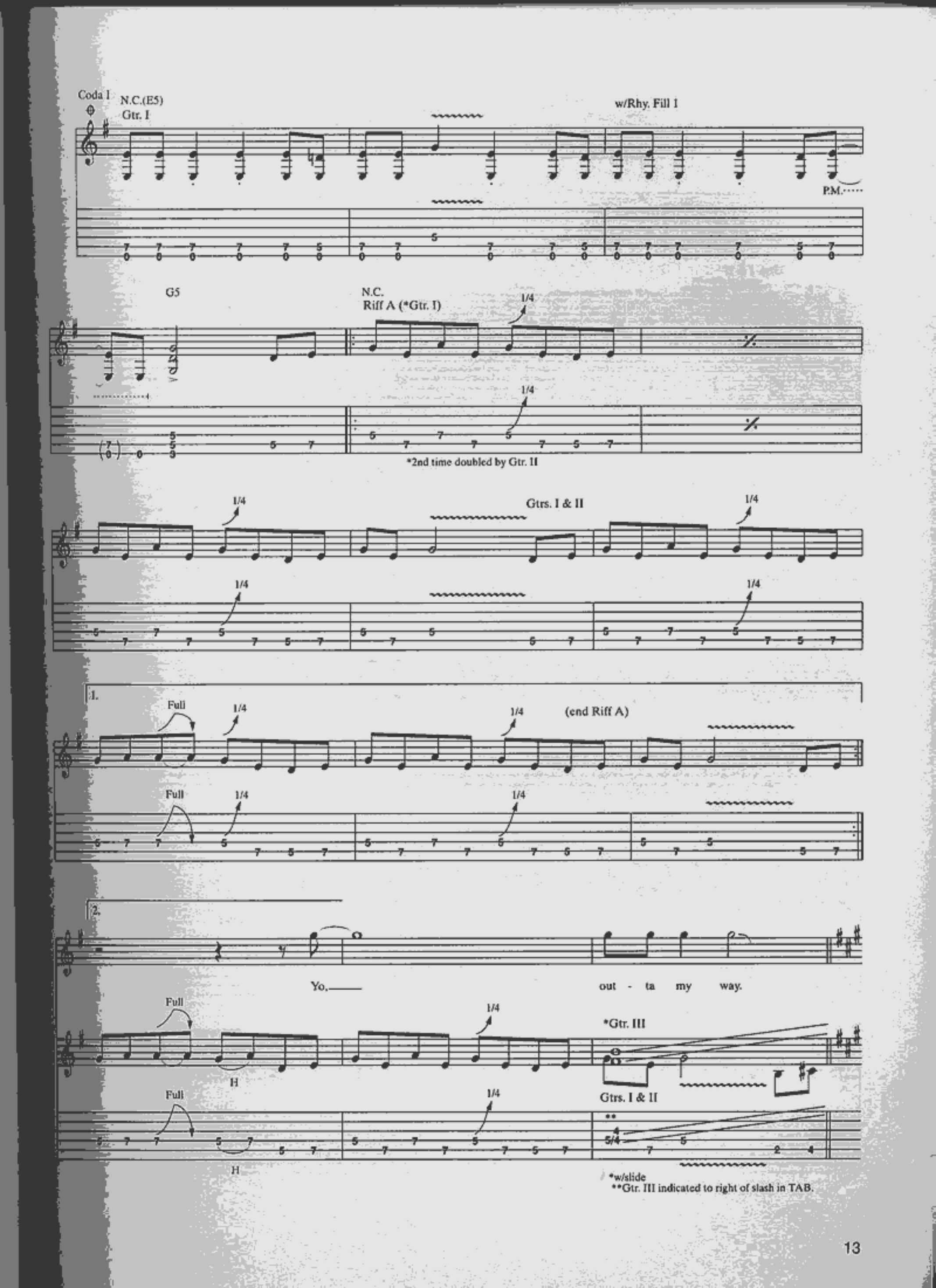
H

D.S. al Coda I

G5

can't fall. Nev - er e - ven bend at all be - fore.

(Gtr. III out)


Coda I
N.C.(E5)
Gtr. I
w/Rhy. Fill 1
P.M.
G5
N.C.
Riff A (*Gtr. I)
1/4
*2nd time doubled by Gtr. II
Gtrs. I & II
1.
Full
(end Riff A)
2.
Yo,
out - ta my way.
*Gtr. III
H
Gtrs. I & II
*w/slide
**Gtr. III indicated to right of slash in TAB.

Guitar solo
N.C.(F♯m)
Gtr. III

*Vib. w/slide throughout solo.

Gtrs. I & II

A5

N.C.(F♯m)

1/2

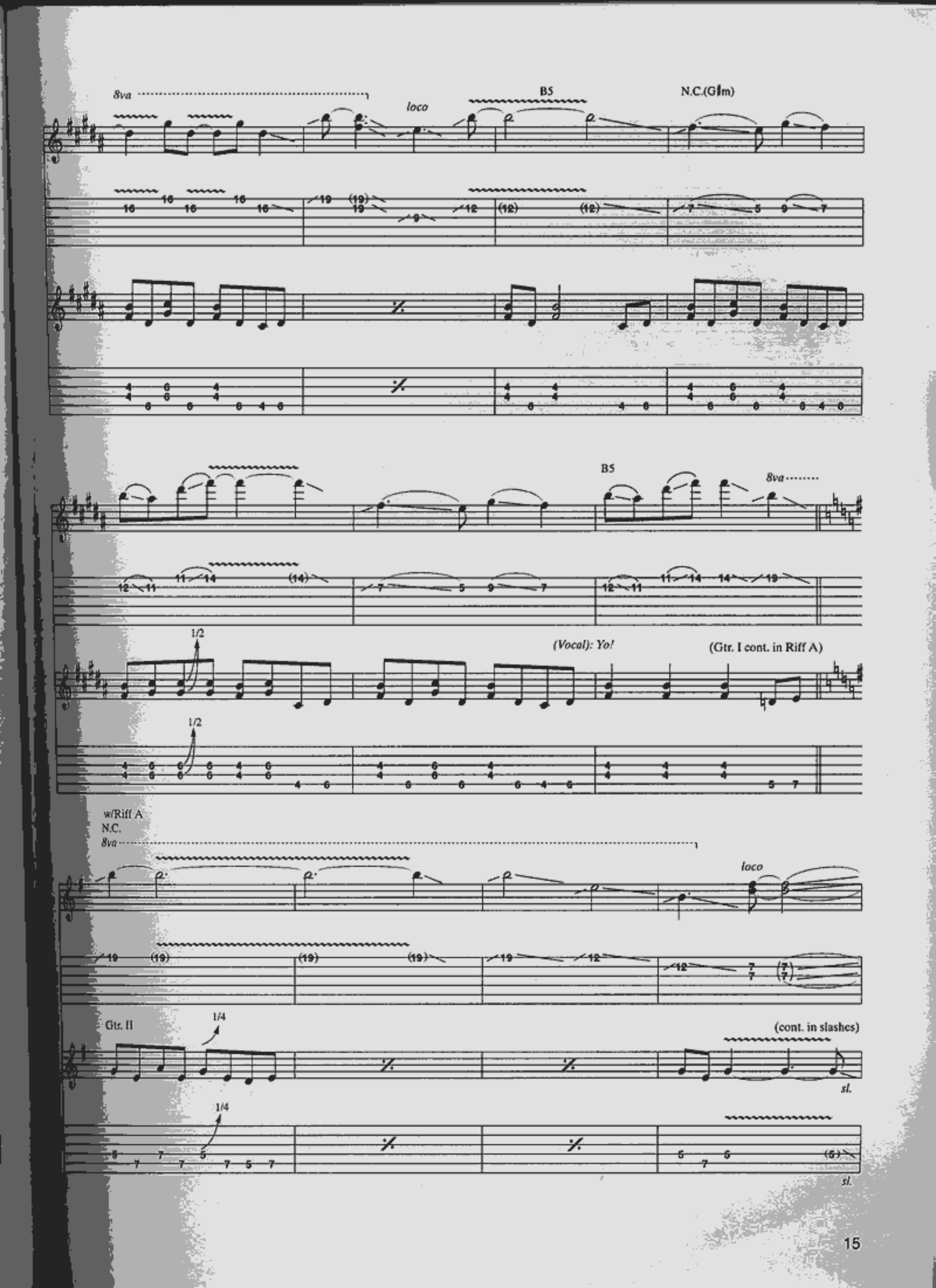
1/2

8va

A5

N.C.(G♯m)

let ring


8va
loco
B5
N.C.(G♯m)
B5
8va
1/2
(Vocal): Yo!
(Gtr. I cont. in Riff A)
1/2
w/Riff A
N.C.
8va
loco
Gtr. II
1/4
(cont. in slashes)
sl.
1/4
sl.

E5
Gtr. II
Gtr. III
w/Riff A1
D.S. al Coda II
(Gtr. III out)

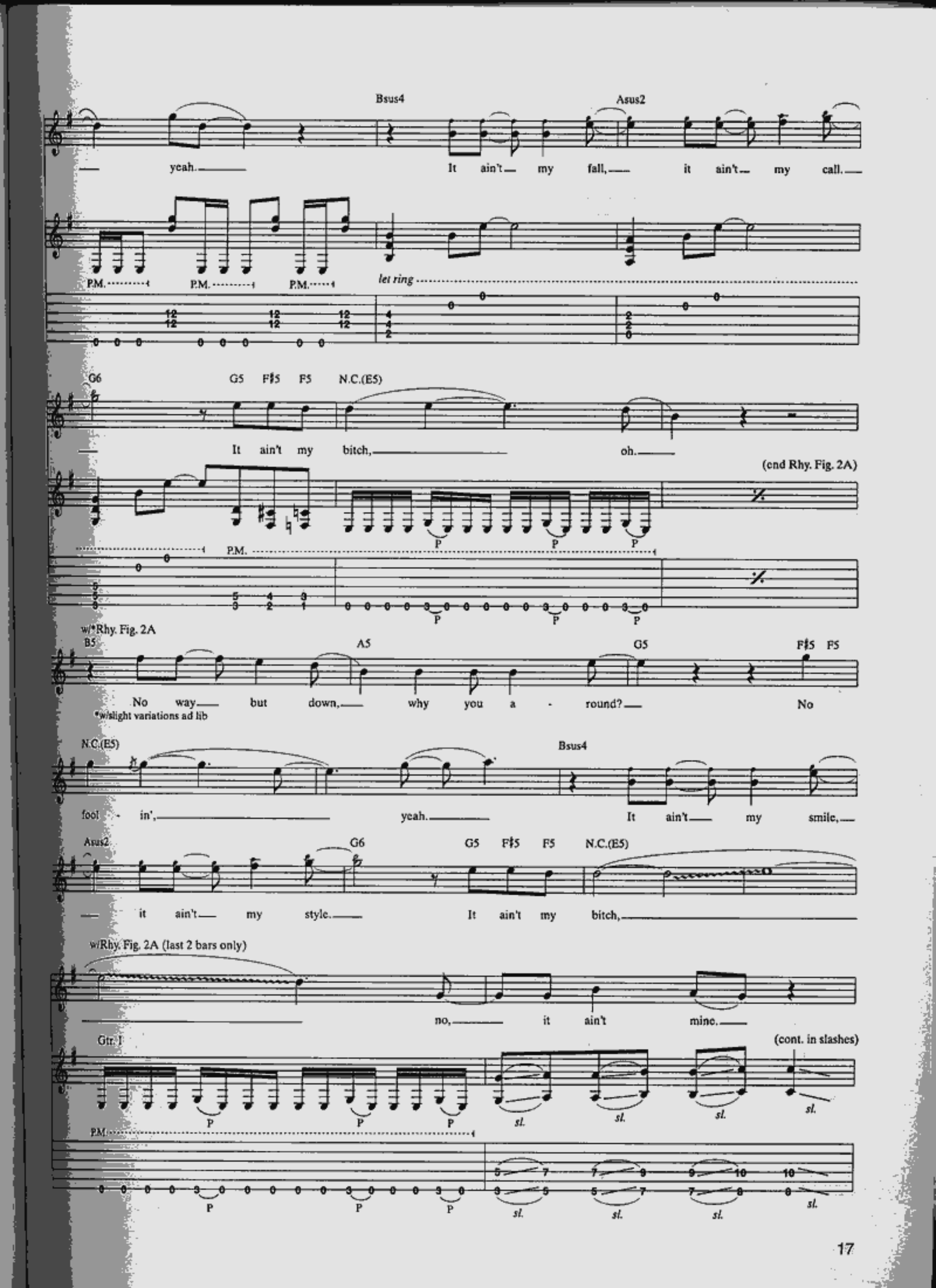
Coda II
G5
— your ass — good - bye. (And now it's time to kiss — your ass —

F♯5
F5
E5
(end half time feel)
P.M.
— good - bye.)
(And now it's time to kiss — you.)

Chorus
w/Rhy. Fig. 2 (4 times)(Gtr. I)
B5
A5
G5
F♯5 F5
N.C.(E5)
Drag - gin' - me down, — why you a - round? — So use - less,

Rhy. Fig. 2A (Gtr. II)
P.M.
P.M.
P.M.

Riff A1 (Gtr. I)


Bsus4
Asus2
yeah.
It ain't my fall, it ain't my call.
P.M.
let ring
G6
G5 F♯5 F5 N.C.(E5)
It ain't my bitch, oh.
(end Rhy. Fig. 2A)
P.M.
w/*Rhy. Fig. 2A
B5
A5
G5
F♯5 F5
No way but down, why you a - round? No
*w/slight variations ad lib
N.C.(E5)
Bsus4
fool - in', yeah. It ain't my smile,
Asus2
G6
G5 F♯5 F5 N.C.(E5)
it ain't my style. It ain't my bitch,
w/Rhy. Fig. 2A (last 2 bars only)
no, it ain't mine.
Gtr. I
(cont. in slashes)
P.M.
sl.

Rhy. Fig. 3 (Gtrs. I & II)

B5 A5 G5 E5

(end Rhy. Fig. 3)

Ain't mine, your kind. You're step - pin' out - ta time.

Gtr. III

w/slide

9 9 7 7 5 5 2 2

w/Rhy. Fig. 3 (2½ times)

B5 A5 G5

Ain't mine, your kind. You're step - pin' out -

9 9 7 7 5 14

E5 B5 A5

ta time. Drag - gin' me down, why you a - round?

12 12 10 10

0

Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)

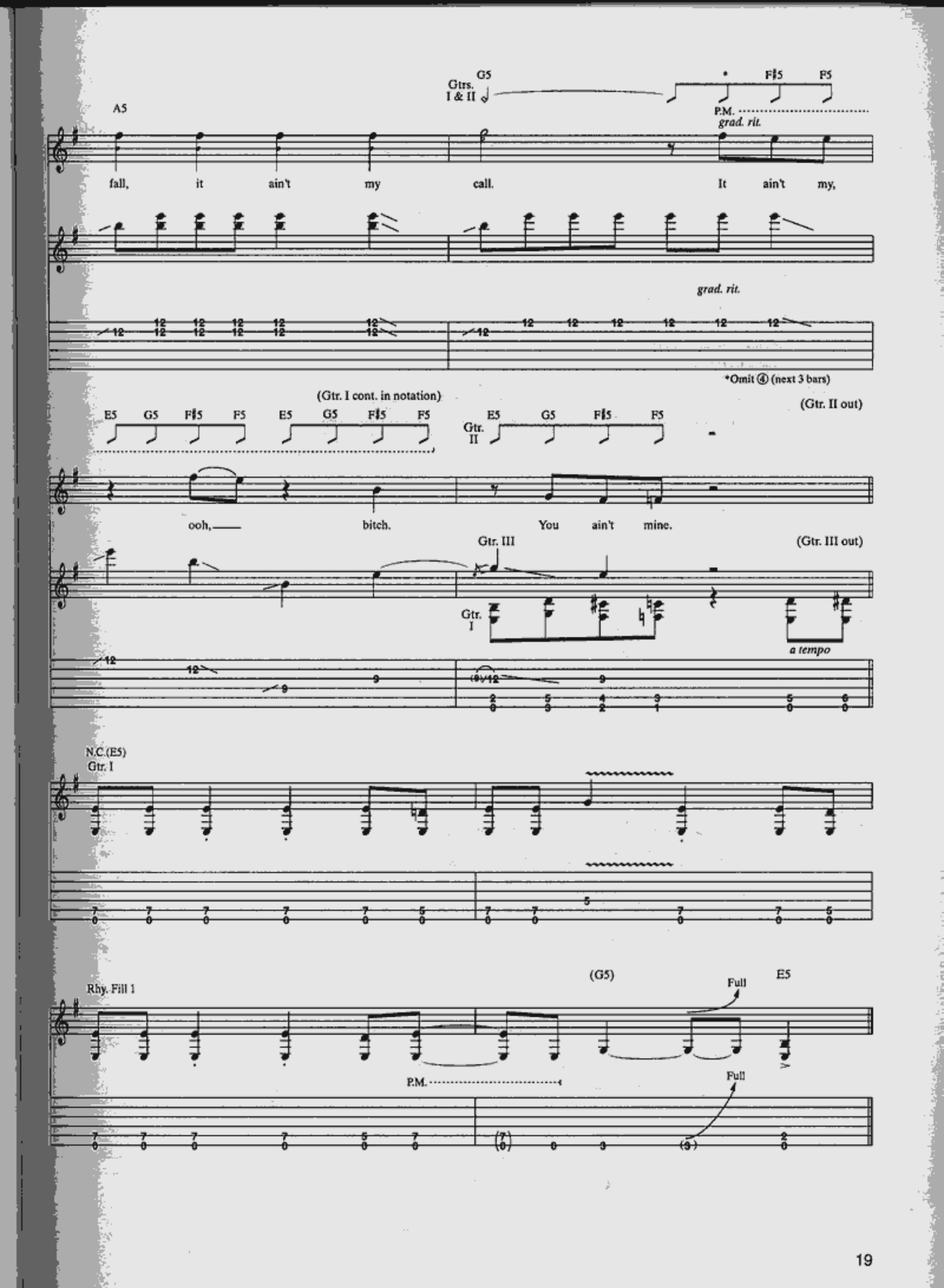
G5 E5

(Resume Rhy. Fig. 3)

B5

No fool - in'. It ain't my

0 0 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

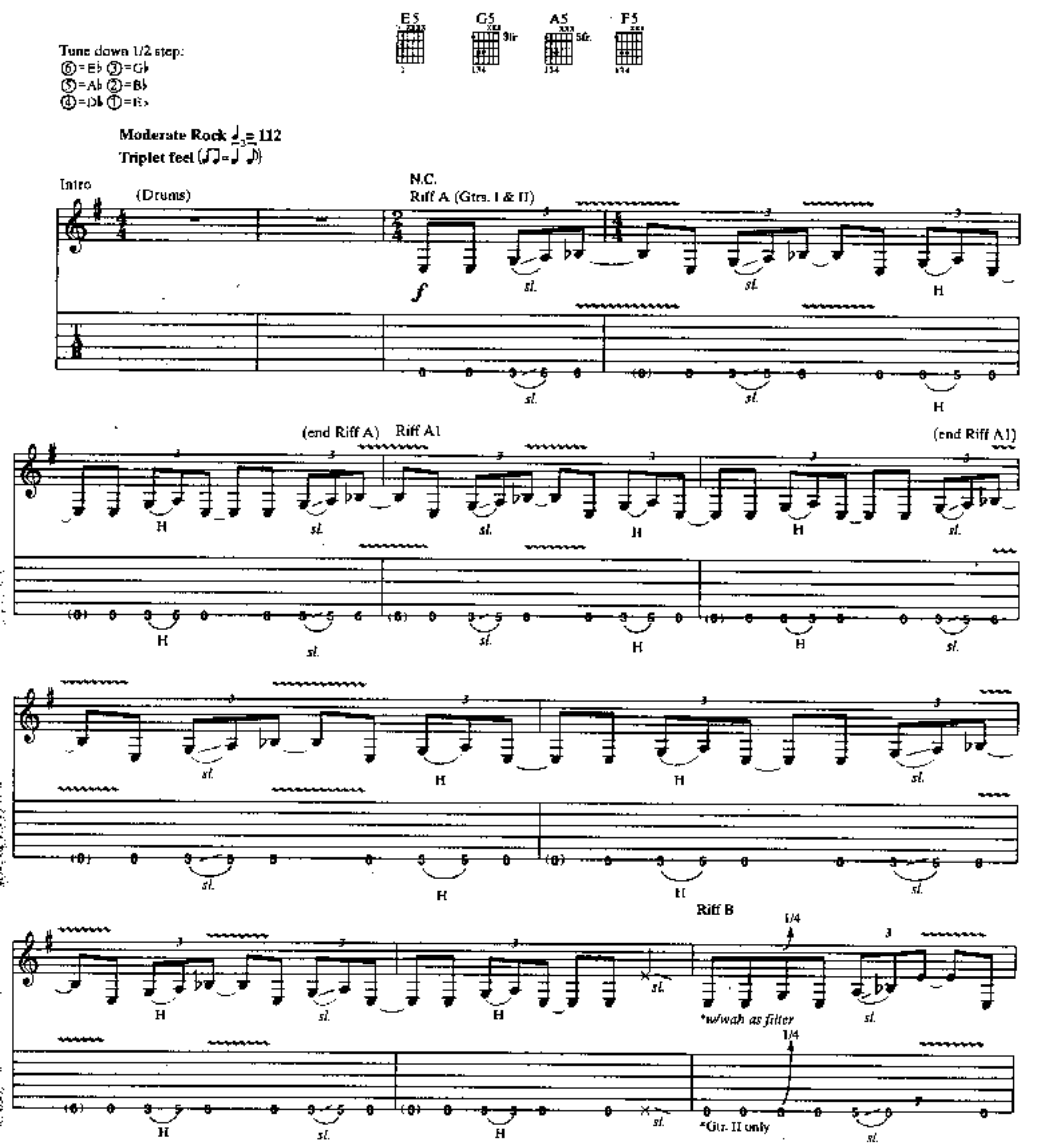

A5
Gtrs. I & II
G5
F♯5
F5
P.M.
grad. rit.
fall, it ain't my call. It ain't my,
grad. rit.
*Omit ④ (next 3 bars)
(Gtr. I cont. in notation)
(Gtr. II out)
E5 G5 F♯5 F5 E5 G5 F♯5 F5
Gtr. II
E5 G5 F♯5 F5
ooh, bitch. You ain't mine.
Gtr. III
(Gtr. III out)
Gtr. I
a tempo
N.C.(E5)
Gtr. I
Rhy. Fill 1
(G5)
E5
Full
P.M.
Full

2 X 4

As Recorded by Metallica
(From the album LOAD/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



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1. Yeah,

(end Riff B)

Full 1/4 Full

sl. sl. sl. sl. sl.

(wah off)

Full 1/4 Full

sl. sl sl. sl. sl.

1st Verse

N.C.

I'm - a gon - na make you, shake you. I take you. I'm - a gon - na be the a -

Riff C

1/4 1/2 1/2 1/4 1/2

sl. sl.

1/4 1/2 1/2 1/4 1/2

sl. sl.

one who breaks you. Put the screws a - to ya, yeah, my way. Yeah,

1/2 1/4 1/2 1/2

sl.

1/2 1/4 1/2 1/2

sl.

— come on - a come on,— come and make— my day,—

(end Riff C)

*Gtr. II: w/wah as filter (next 4 bars only)

— oh,— make my day.—

2. Yeah,— ya

2nd, 3rd Verses
w/Riff C
N.C.

got some hell to pay - a, I steal your thun - der. The joy— of vi - 'lent move - ment

3. *See additional lyrics*

w/Fill 1

pulls you un - der. Ooh,— bite the bul - let, well, hard.— Yeah,—

— but I die hard - er, so go— too far,—

Fill 1 (Gtr. III)

w/wah as filter

too far.

Gtrs. I & II

Gtr. I

Gtr. II

Chorus
2nd time w/Fill 2

N.C.
Bkgd. Voc. Fig. 1

(Fric - tion, fu - sion, ret - ri -

*Gtr. I indicated to right of slashes in TAB.

Fill 2 (Gtr. III)

Play 8 times

mf w/wah as filter

(Gtr. III out)

B♭5 (end Bkgd. Voc. Fig. 1)

w/Bkgd. Voc. Fig. 1 (2 times)

E5

bu - tion.) I can't hear ya.

Gtr. I

sl.

Gtr. II

sl. sl. H

B♭5 E5

talk to me. I can't hear ya, {so / come} talk to me.

sl. sl.

H sl. sl. H H

H sl. sl. H H

G5 A5

I can't hear ya, are ya talk - in' to me?

Rhy. Fig. 1 (Gtrs. I & II)

G5 N.C.

I can't hear ya, you talk - in' to me?

(cont. in Riff A1)

(end Rhy. Fig. 1)

sl.

sl.

w/Riff A1 (1½ times)

Can't hear ya, time to meet my lord. I can't hear ya, talk to

1. w/Riff A2

w/Riff B (2 times)

3

two - by - four, hey.

3. Yeah, I'm

Riff A2 (Gtrs. I & II)

sl.

H

H

sl.

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four,— hey, hey.

(end Riff D)

Full

Riff A3 (Gtr. II)

Riff D

1/2

H

P

Full

Yeah,— talk to two - by - four.—

(end Riff D1)

Full

Riff D1

1/2

P

Full

1/2

Full

Full

1/2

P

It don't take no more.—

Come on,— yeah.—

(cont in Fill 3)

1/2

Full

P

1/2

Full

P

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four, hey, hey.

(end Riff D)

Riff A3 (Gtr. II)

Riff D

Full

1/2

H

P

Yeah, talk to two - by - four.

(end Riff D1)

Riff D1

Full

1/2

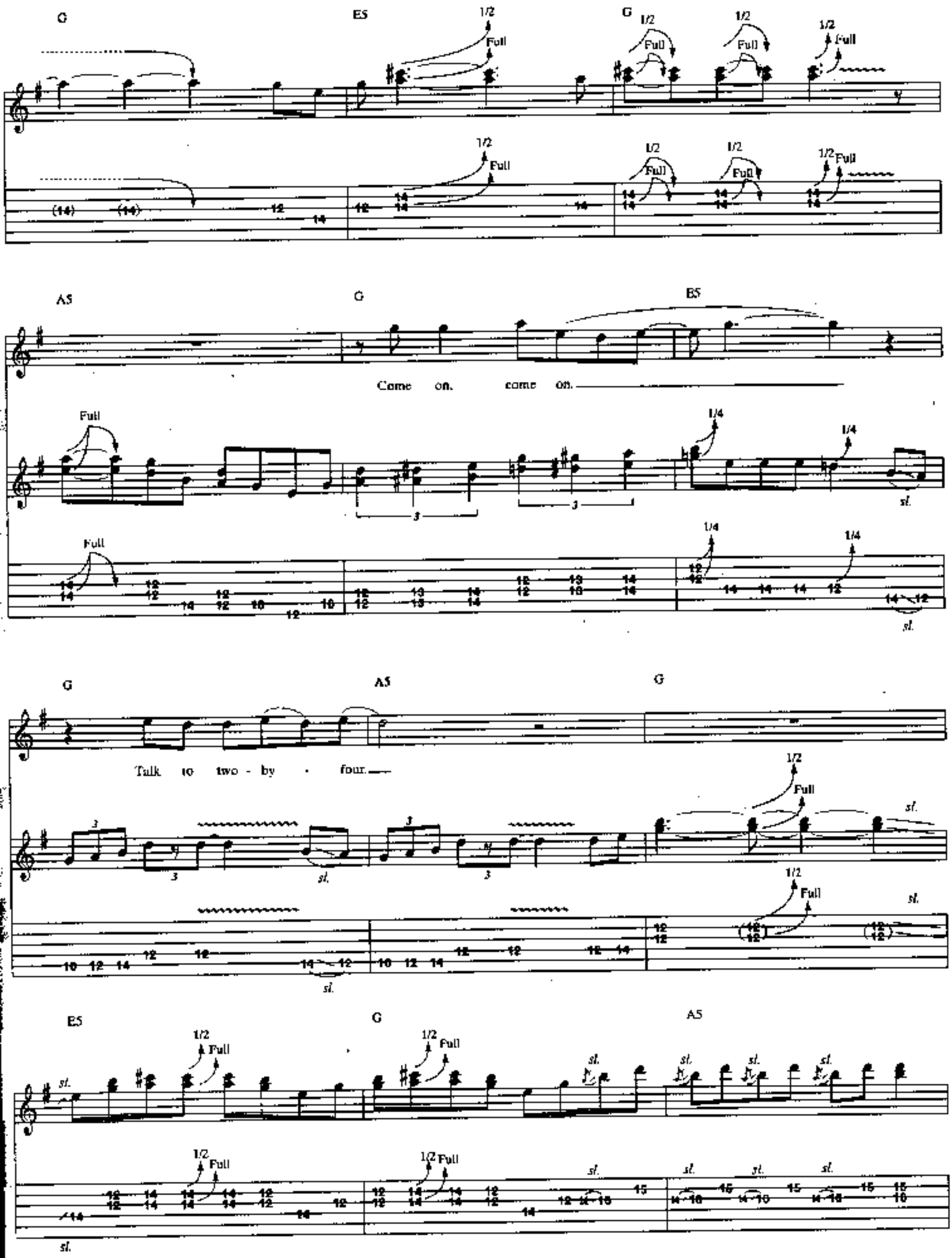
P

It don't take no more.

Come on, yeah.

(cont in Fill 3)

w/Fill 3
E5
Rhy. Fig. 2
(Gtr. I)
G5
A5
sl.
Come on.
Riff E (Gtr. III)
1/2
sl.
w/wah as filter
(end Rhy. Fig. 2)
F5
P.M.
(end Riff E)
Half time feel
Guitar solo
w/Rhy. Fig. 3
E5
G
A5
Full
(Gtr. III)
hold bend
Fill 3 (Gtr. II)
(Gtr. II out)
*Rhy. Fig. 3 (Gtr. I)
Play 4 times
(4th time cont. in slashes)
let ring
*w/variations ad lib on repeats


G
E5
G
A5
G
E5
Come on, come on.
Talk to two - by - four.
Full
1/2
1/4
sl.

w/Rhy. Fig. 4

G

Gtr. I

E5

G5

Talk to two - by - four.

Full P Full sl. Full Full Full Full Full Full

Full P Full Full Full Full Full hold bend Full Full

sl.

A5 G5 E5

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

G5 A5 G5

1/4 1/2 Full sl.

P

1/4 1/2 Full sl.

P

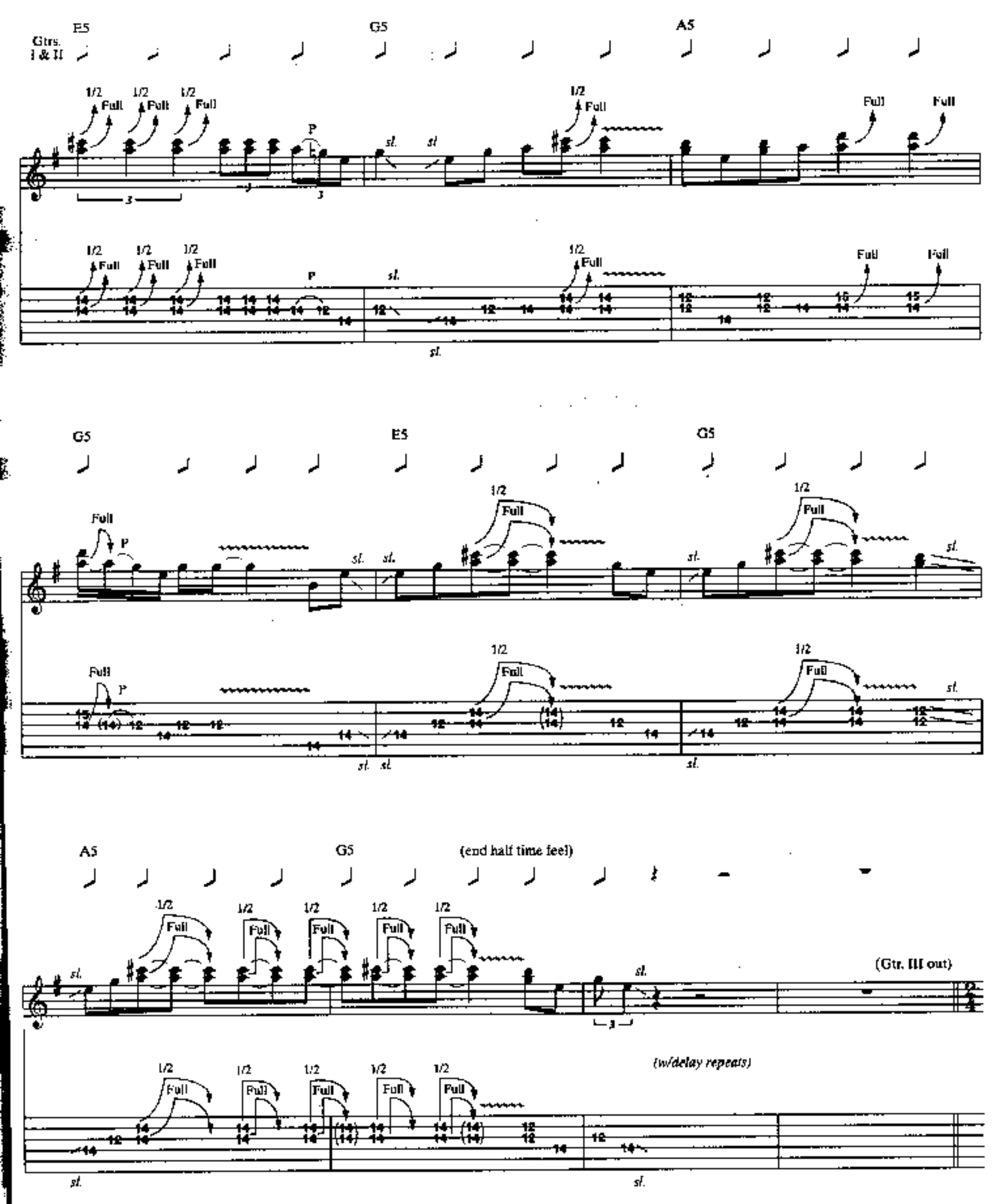
Rhy. Fig. 4 (Gtr. II)

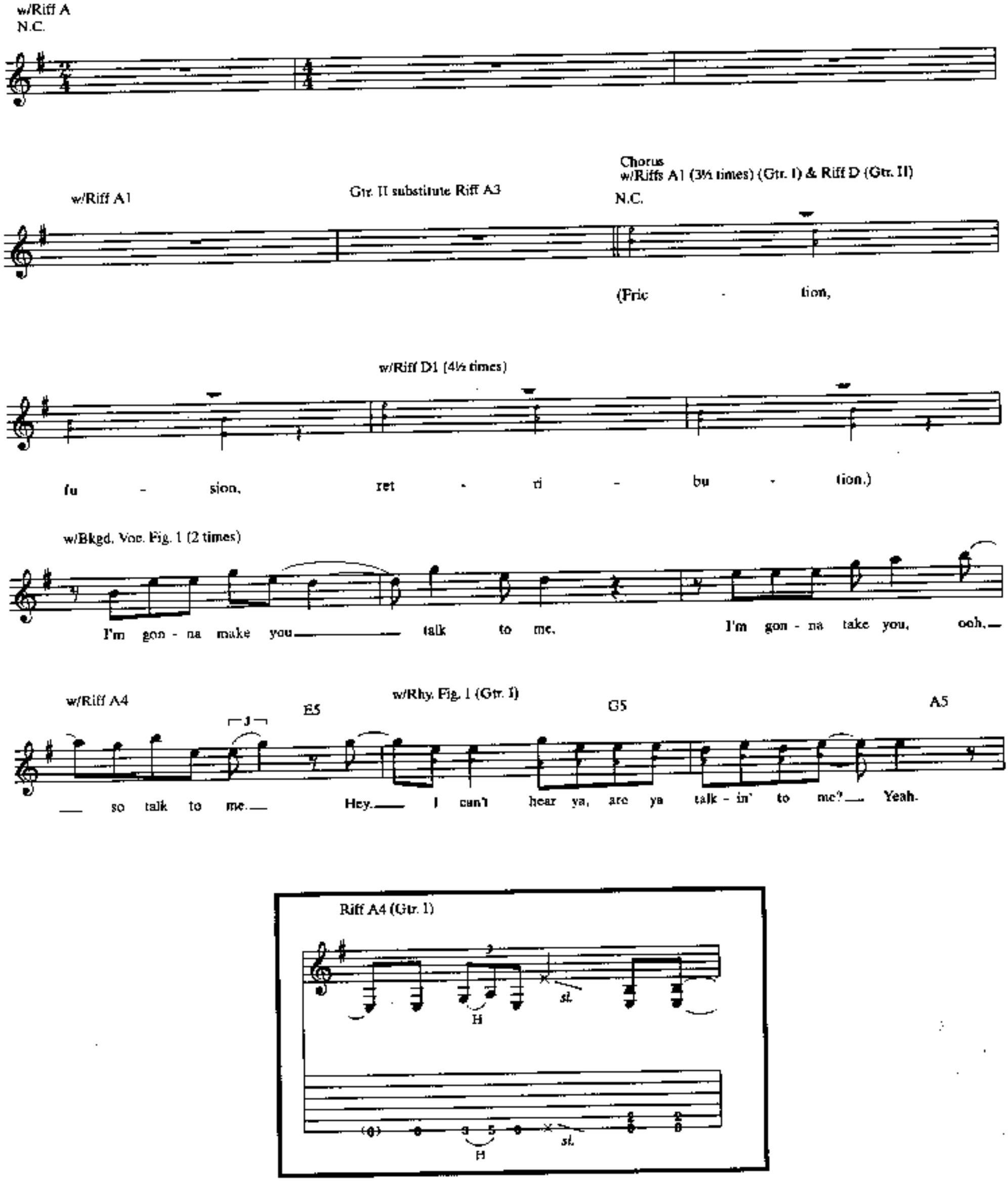
(2nd time cont. in slashes)

sl. sl.

let ring

sl. sl.


E5
G5
A5
Gtrs. I & II
1/2 Full
P
sl.
G5
E5
G5
A5
G5
(end half time feel)
(Gtr. III out)
(w/delay repeats)


w/Riff A
N.C.
w/Riff A1
Gtr. II substitute Riff A3
Chorus
w/Riffs A1 (3½ times) (Gtr. I) & Riff D (Gtr. II)
N.C.
(Fric - tion,
w/Riff D1 (4½ times)
fu - sion, ret - ri - bu - tion.)
w/Bkgd. Voc. Fig. 1 (2 times)
I'm gon - na make you talk to me. I'm gon - na take you, ooh,
w/Riff A4
E5
w/Rhy. Fig. 1 (Gtr. I)
G5
A5
so talk to me. Hey. I can't hear ya, are ya talk - in' to me? Yeah.
Riff A4 (Gtr. I)
H
sl.

G5 w/Riff D2 N.C. w/Riff A1 (1½ times) (Gtrs. I & II)

I can't hear ya, you talk - in' to me?— I can't hear ya, time to

w/Riff A2 (Gtr. II out)

meet my— lord.— I can't hear ya, talk to, talk to two - by - four.—

w/Rhy. Fig. 2 and Riff E

E5 G5 A5

She don't take no— more

F5 (Gtr. III out) Gtr. I E5

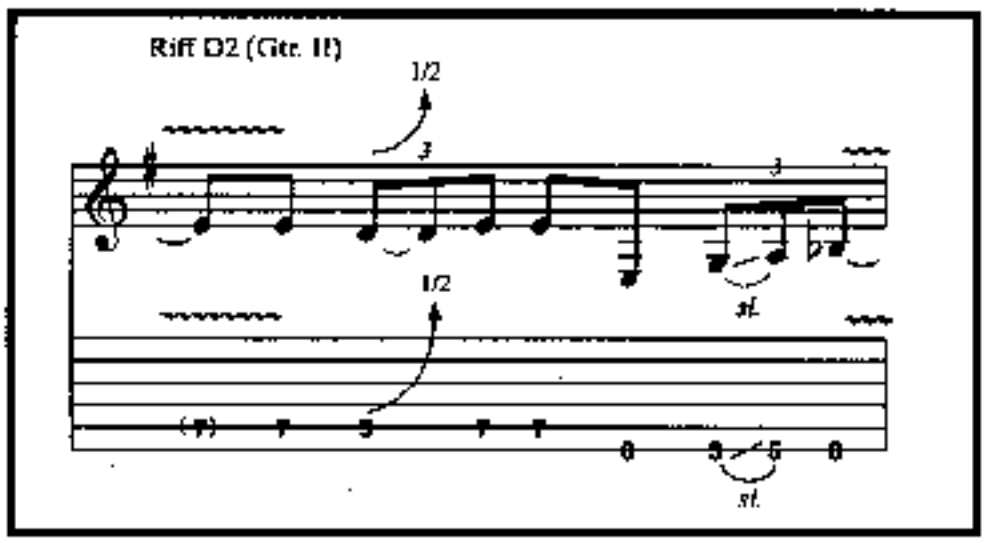
yeah,— yeah.

Gtr. II

w/wah as filter

P.M.

sl.



Additional Lyrics

3. Yeah, I'm gonna make you, shake you, take you.
I'm gonna be that one who breaks you.
Put the screws to ya my way.
Hey, come on, come on,
Come and make my day, make my day. *(To Chorus)*

THE HOUSE JACK BUILT

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderately slow Rock ♩ = 100

Intro
F5 G5
Rhy. Fig. 1 (Gtr. I)
mf *let ring* *sl.*
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (2 times)
F5 G5
Gtr. II

F5 G5

1st Verse
w/Rhy. Fig. 1 (5 times)
F5 G5 F5 G5

O - pen door,— so I walk— in - side.— Close my eyes,—

Rhy. Fig. 1A

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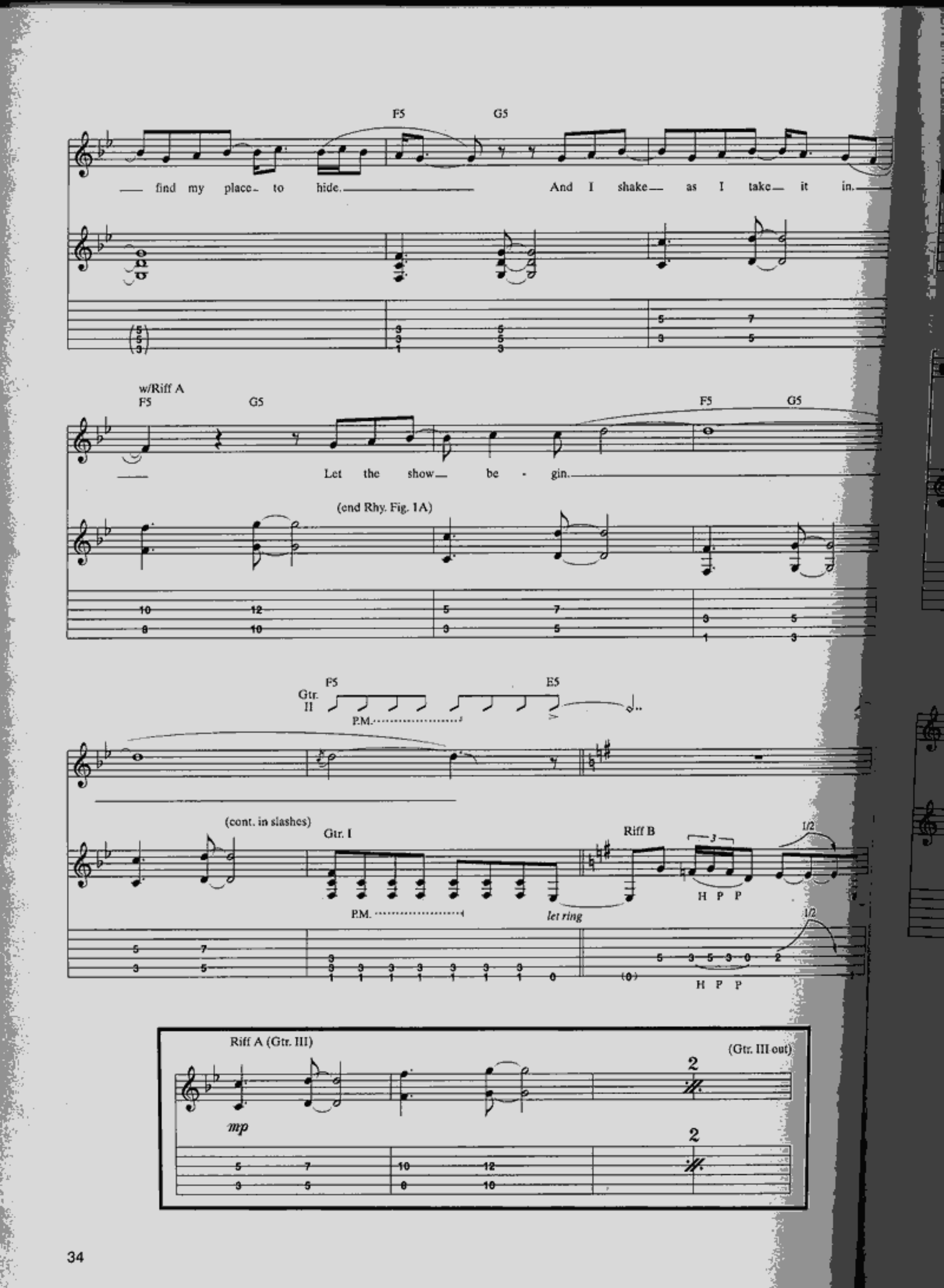

F5
G5
find my place to hide.
And I shake as I take it in.
w/Riff A
F5
G5
F5
G5
Let the show be - gin.
(end Rhy. Fig. 1A)
Gtr. II
F5
E5
P.M.
(cont. in slashes)
Gtr. I
P.M.
let ring
Riff B
H P P
1/2
H P P
Riff A (Gtr. III)
mp
(Gtr. III out)

(cont. in notation)

F5 G5 E5

(end Riff B)

in.

H P P 1/2 H P P 1/2 H sl. sl.

w/Riff B

N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

*(Ah, ah, ah.)

Rhy. Fig. 2 (Gtr. II)

1/2 1/2 1/2

*Sing bkgd. voc. 2nd time only.

1. 2.

Gtr. I substitute Riff B1

Pre-chorus

G5 F5 E5 G5 F5 E(♭5)

O - pen my eyes-

(end Rhy. Fig. 2)

Rhy Fig. 3 (Gtrs. I & II)

P.M. P.M.

Riff B1

let ring

sl. sl. sl. sl.

just to have them close a - gain.

P.M. P.M.

N.C.

w/Rhy. Fig. 3 (2 times)
E(♭5)

Well on my way.

(end Rhy. Fig. 3)

H P.M. sl. P.M. sl. P.M. sl. P.M.

H sl. sl. sl.

N.C.

yeah. but on my way to where I've been.

E(♭5)

It swal - lows me as it takes me in its fog.

N.C.

w/Rhy. Fig. 3 (1st 3 bars only)
E(♭5)

Mm, I twist a - way as I

give this world the nod.

w/Rhy. Fill 1
N.C.

2nd Verse
w/Rhy. Figs. 1 (3½ times) & 1A
F5 G5

O - pen do-

Rhy. Fill 1 (Gtrs. I & II)

H P.M. sl. P.M. sl. P.M. sl. sl.

H sl. sl. sl. sl.

F5 G5

so I walk - in - side. Close my eyes, find my place to hide.

F5 G5 F5 G5

And I shake as I take it in. Let the show

Gtr. I

sl.

Pre-chorus
w/Rhy. Fig. 3 (3 times)
E(♭5)

be - gin. O - pen my eyes just to

Gtr. II

sl.

Gtr. III

w/talk box

sl.

sl.

sl.

N.C. E(♭5)

have them close once a - gain. Don't want con - trol,

sl.

sl.

sl.

15 (15) (15) (15)

*Vol. knob swell

sl.

N.C.

hey, as it takes me down and down and down a - gain.

1/2

1/2

E(♭5)

Is that the moon— or just a light that lights— this dead end

*Riff C

sl.

sl.

*Two gtrs. arr. for one

N.C.

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

E(♭5)

— street? Is that you the

(end Riff C)

w/Rhy. Fill 1

N.C.

(Gtr. III out)

— or just an - oth - er de - mon that— I meet?— The

Chorus

Rhy. Fig. 4A (Gtr. II)

F5 G5 C5 D5 F5XIII G5X

high - er you are, the far - ther you fall. The long - er the walk, the

Rhy. Fig. 4 (Gtr. I)

let ring

C5 D5 F5 G5 C5 D5 (cont. in notation) (end Rhy. Fig. 4A)

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. { Step / Yes,

(end Rhy. Fig. 4)

sl. sl.

F5 C5 B♭5 1. E5

in - to the house that Jack built.
this is the house that Jack built.

Rhy. Fill 2 (Gtrs. I & II)

1/2 H (end Rhy. Fill 2)

1/2 H

*Gtr. I plays E (⑥ open) only. (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both 1st 3 bars only)

N.C. E5 D5 N.C. E5 D5

*Bkgd. Voc. Fig. 1

*Refers to cue notes only

(Ah, ah,

w/Riff B2

N.C. E5 F5 Gtr. II G5 F5 ⑥ open E

(end Bkgd. Voc. Fig. 1)

ah.) The

Riff B2 (Gtr. I)

let ring sl. sl.

sl. sl.

2.

w/Rhy. Fill 2 (last bar only)

w/Rhy. Fig. 2 and Riff B (both 2 times)
w/Bkgd. Voc. Fig. 1 (2 times)

E5 N.C. E5 D5 N.C. E5 D5

Yeah...

Gtr. III

Full Full Full

hold bend sim.

Full Full

N.C. E5 F5 G5 F5 E5 N.C. E5 D5

Full Full

Full Full

N.C. E5 D5 N.C. E5 F5 G5 F5 E5

Full

Full

w/Rhy. Fill 3

Gtr. II

H P P Full H P P Full H P P

H P P Full H P P Full H P P

Rhy. Fill 3 (Gtr. I)

Harm. sl.

Harm. sl.

Guitar solo
w/Rhy. Fig. 3
E(♭5)

Full

w/talk box

N.C.

w/Rhy. Fig. 3 (1st 3 bars only)
E(♭5)

Yeah.

w/Rhy. Fill 1
N.C.
Gtr. IV

Full

Gtr. III

Full

3rd Verse
w/Rhy. Figs. 1A (1st 2 bars only) & 1 (both 4 times)
F5 G5

O - pen door, yes, I walk in - side.

(Gtr. IV out)

Full

w/talk box

F5 G5

Swal - low me so the pain sub - sides.

Gtr. III

Full

Full

10 12 12 10 12 (12)

F5 G5

And I shake as I take the sin.

Full 1/2

Full 1/2

10 12 12 (12) (12) 12 14 14 (14)

F5 G5

Let the show be - gin.

(Gtr. III o

Full

Full

10 12 12 12 (12) (12) (12)

w/Rhy. Fig. 4 (1st 4 bars only) (Gtrs. I & II)
w/Bkgd. Voc. Fig. 2

F5 G5 C5 D5 F5 G5 C5 D5

Bkgd. Voc. Fig. 2

Let the show be - gin.

Let the show be - gin.

Chorus
w/Rhy. Figs. 4 & 4A

F5 G5 C5 D5 F5XIII G5X

high - er you are, the far - ther you fall. The long - er the walk, the

C5 D5 F5 G5 C5 D5

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2A
F5 C5 B♭5

this is the house that Jack built. The

w/Rhy. Figs 4 & 4A
F5 G5

high - er you are, the

C5 D5 F5XIII G5X C5 D5

far - ther you fall. Long - er the walk, the far - ther you crawl. My

F5 G5 C5 D5

bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2
F5 C5 B♭5 E5

I am, I am, I am...

Outro
w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1

N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

Rhy. Fill 2A (Gtrs. I & II)

1/2 H 1/2 H sl. sl.

w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)

G5 F5 E5 N.C. E5 F5 G5 F5 E5

O - pen my eyes.

Full

Gtr. III

w/talk box

Full hold bend

N.C. E5 F5 G5 F5 E5 N.C. E5 F5

It swal - lows me.

Is that you there?

Full

sim.

Full

G5 F5 E5 N.C. E5 F5 Gtr. II G5 F5

Mm, I twist a - way,

(Gtr. III)

Full

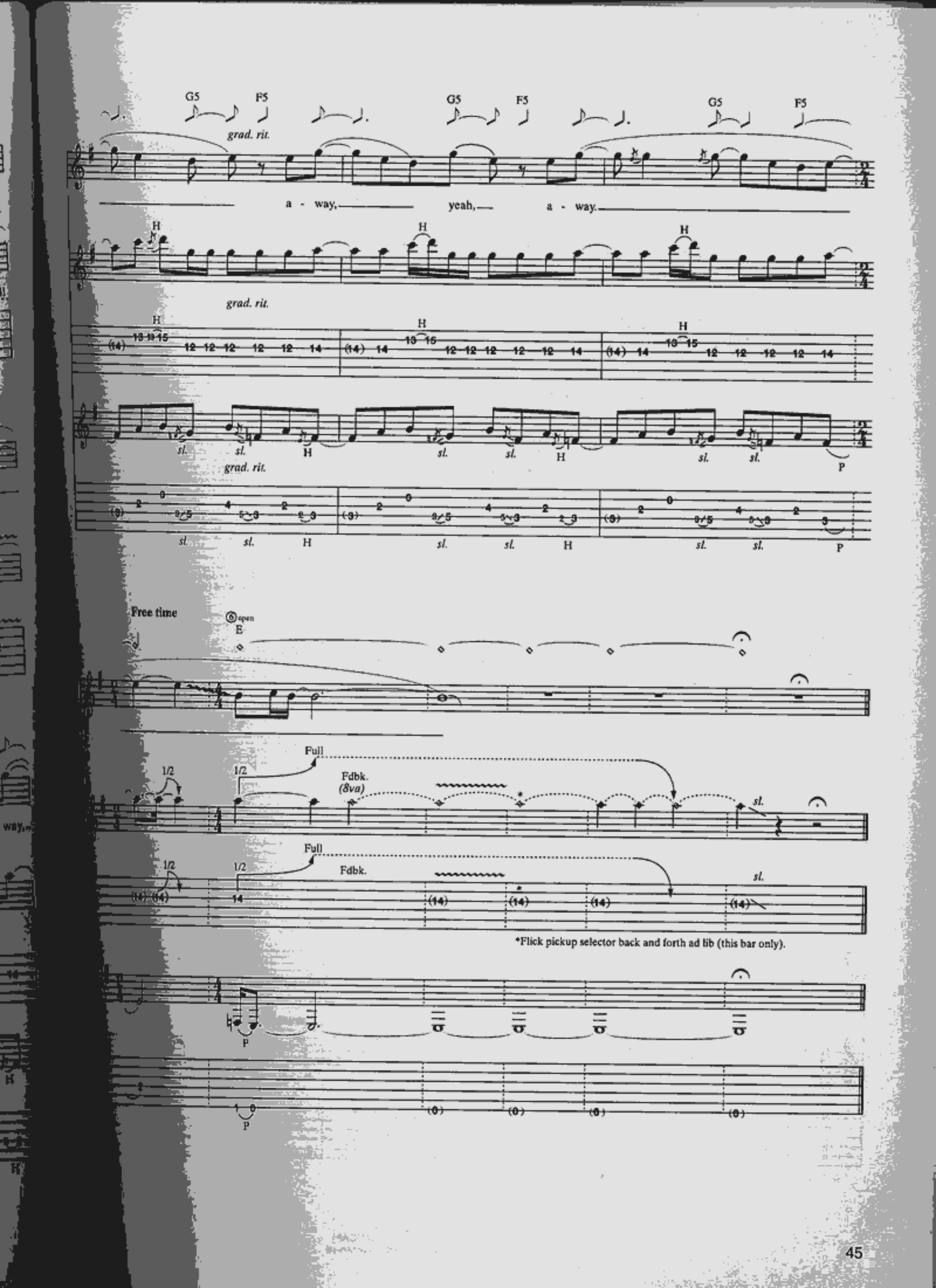
Full

Gtr. I

let ring

sl. sl.

sl. sl.

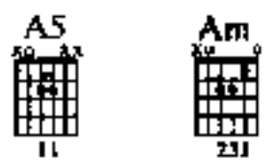

G5
F5
grad. rit.
a - way,
yeah,
a - way.
H
sl.
P
Free time
6 open
E
Full
1/2
Fdbk.
(8va)
*Flick pickup selector back and forth ad lib (this bar only).

UNTIL IT SLEEPS

As Recorded by Metallica
(From the album LOAD/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield and Lars Ulrich



Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderate Rock ♩ = 120

Intro (Bass & drums) N.C.

1st Verse (Gtr. tacet)

Where do I take

Rhy. Fig. 1 (Gtr. I)

*Substitute cue notes only when Rhy. Fig. 1 is recalled (throughout).

N.C.

this pain of mine?

mf *clean tone w/chorus let ring*

Am N.C.

I run but it stays right by my side.

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*Gtr. II

5 3fr
C

Chorus
w/Rhy. Fig. 2A (4 times)

*Am G F

So tear me o - pen, pour me out,

(end Rhy. Fig. 1) Rhy. Fig. 2

**dist. tone P.M. P.M. P.M.

*Dist. tone

**Chorus off

*Throughout Choruses, chord names indicated by Gtr. I.

Am G F Am G

there's things in - side that scream and shout. And the pain

P.M. P.M. P.M. P.M. P.M.

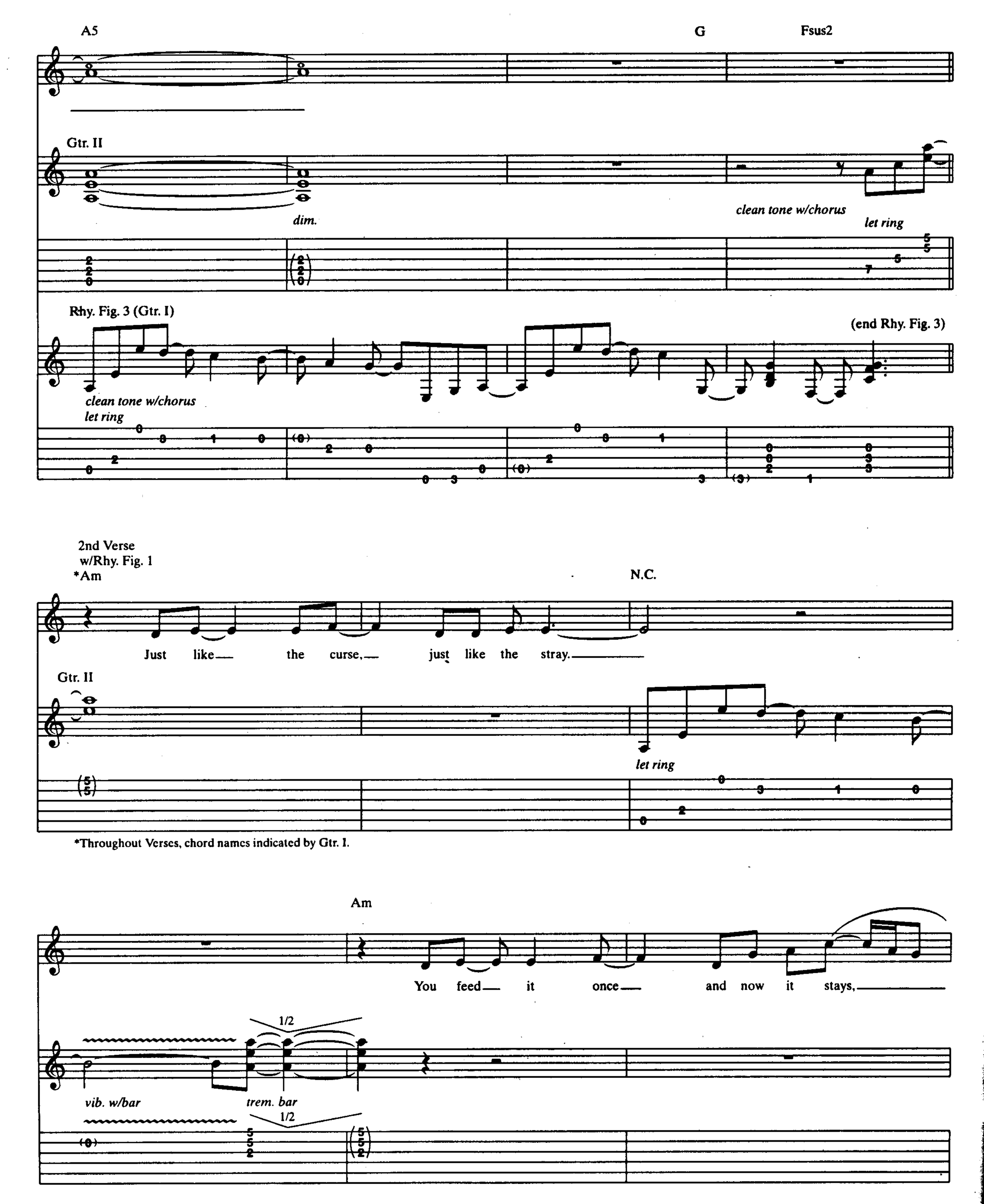
F Am G Fmaj7(no3rd)

still hates me. so hold me un - til it sleeps.

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

Rhy. Fig. 2A (Gtr. II)



*Throughout Verses, chord names indicated by Gtr. I.

N.C.

Chorus
w/Rhy. Figs. 2A (3½ times) & 2

Am G

now it stays.

1. So tear me o -
2. I'll tear me o -

vib. w/bar

*dist. tone

*Chorus off

Gtr. I substitute Rhy. Fill 1

F Am N.C.(G) (F)

pen, but be - ware, there's things in - side with - out a care.
pen, make you gone. No more can you hurt an - y - one.

(Resume Rhy. Fig. 2)

Am G F Am G

And the dirt still stains me, so wash me
And the fear still shakes me, so hold me

Bridge
w/Riff A

F E5 N.C.(Em) E5 N.C.(Em)

un - til I'm clean.
un - til it sleeps.
It grips you, so hold me.

Gtr. II

Rhy. Fig. 4

(end Rhy. Fig. 4)

sl. P.M. P.M. sl. P.M. P.M.

Gtr. I

P.M. sl. P.M. P.M. sl. P.M. P.M.

sl. sl.

Rhy. Fill 1 (Gtr. I)

Full H H

P.M. Full H H

Riff A

Play 4 times

w/Rhy. Fig. 4 (2½ times)
N.C.(Em)

E5 N.C.(Em)

It stains. you, so hold me.

It hates. you, so hold me.

P.M. P.M. sl. P.M. P.M. P.M. P.M.

E5 N.C.(Em)

To Coda

w/Rhy. Fill 2
E5 N.C.(Em)

It holds. you, so hold me un - til it sleeps.

sl. P.M. P.M. P.M. P.M. sl. P.M. P.M.

w/Rhy. Fig. 3
A5

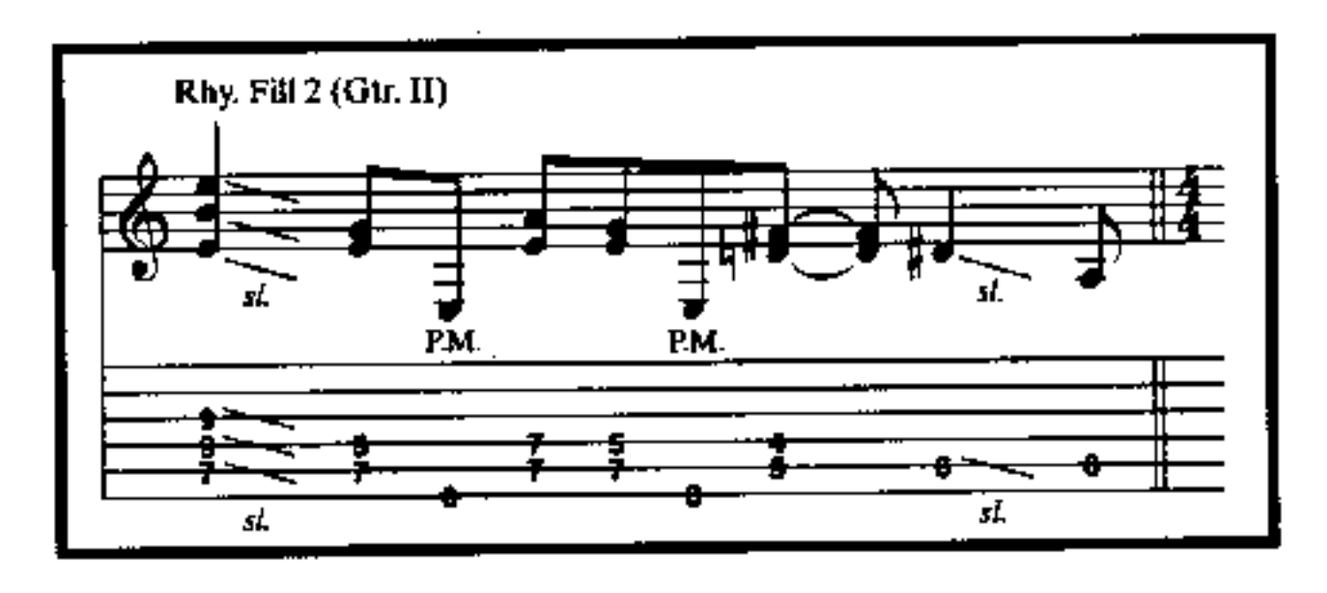
G

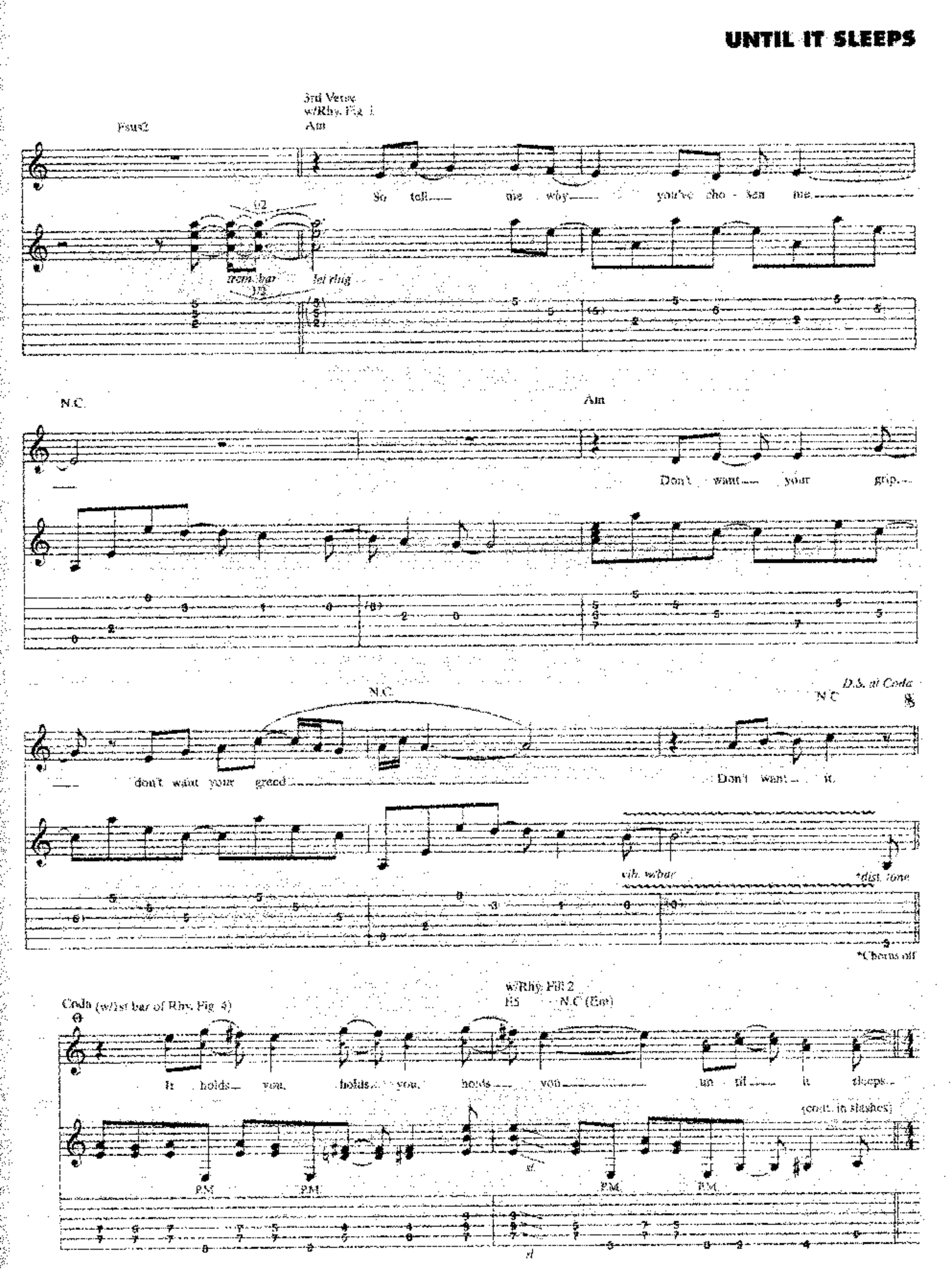
Un - til it sleeps. Un - til it sleeps.

Gtr. II

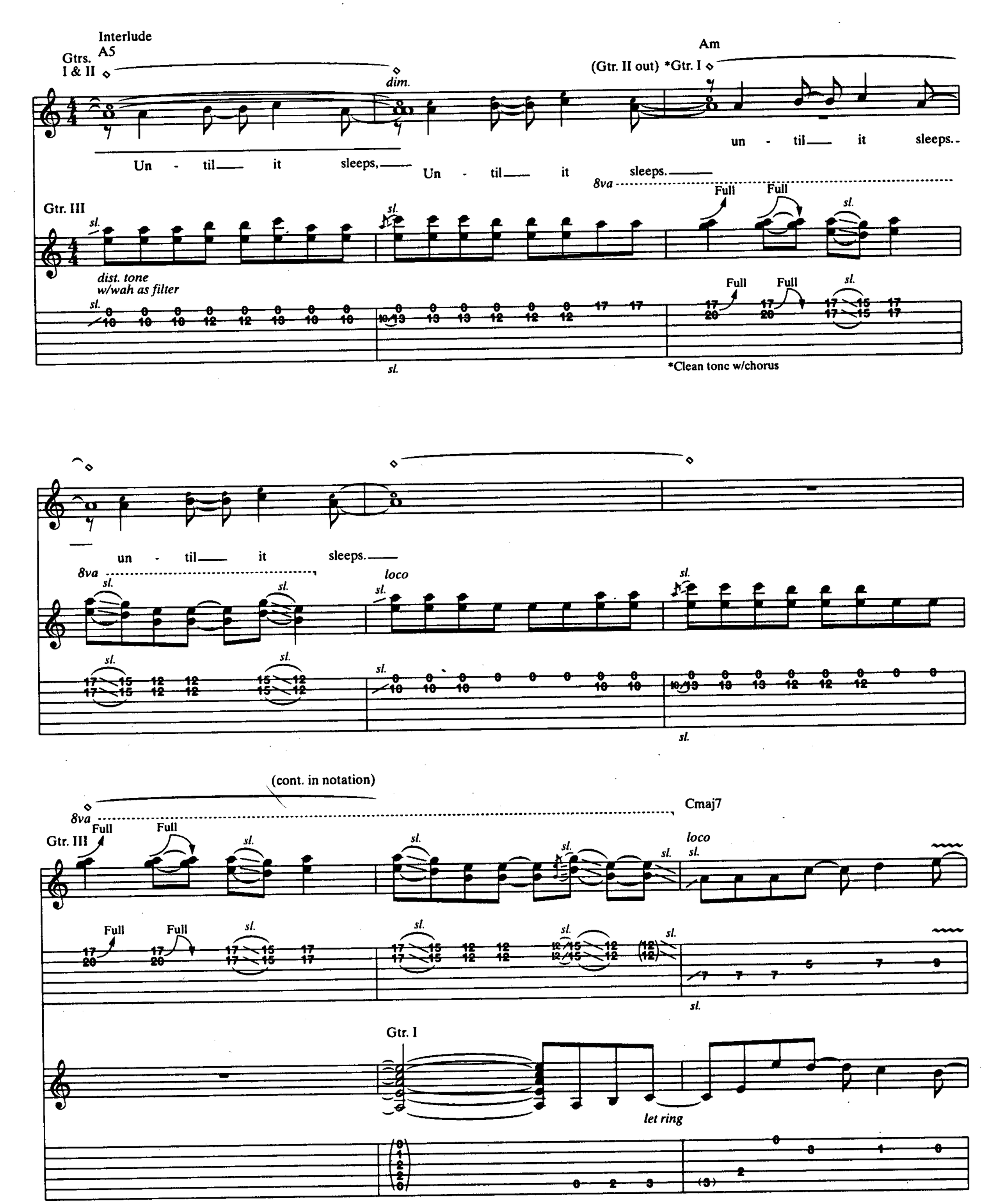
dim.

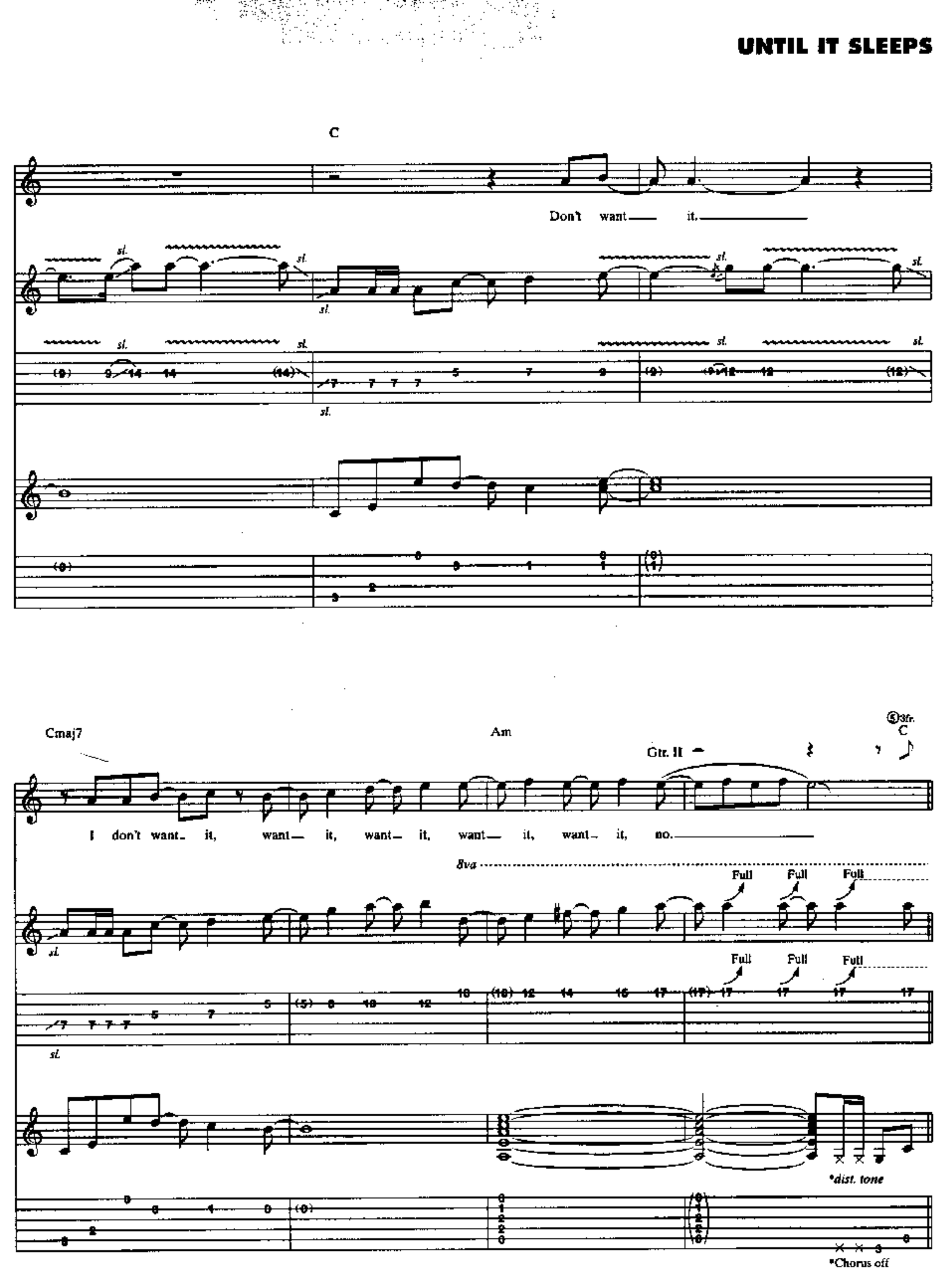
clean tone w/chorus
let ring




3rd Verse
w/Rhy. Fig. 1
Fsus2
Am
So tell me why you've cho - sen me
trem. bar
let ring
N.C.
Am
Don't want your
N.C.
don't want your greed
N.C.
D.S. al Coda
Don't want it.
vib. w/bar
*dist. tone
*Chorus off
w/Rhy. Fig. 2
Coda (w/1st bar of Rhy. Fig. 4)
E5
N.C. (Em)
It holds you, holds you, holds you until it sleeps.
(cont. in slashes)
P.M.
P.M.
P.M.
P.M.

UNTIL IT SLEEPS




C
Don't want it.
sl.
Cmaj7
Am
Gtr. II
3fr.
C
I don't want it, want it, want it, want it, want it, no.
8va
Full
*dist. tone
*Chorus off

UNTIL IT SLEEPS

Chorus
w/Rhy. Figs. 2A (8 times) & 2

Am G F Am N.C.(G)

So tear— me o - pen but be - ware, there's things— in - side—

Gtr. I substitute *Rhy. Fill 1

8va (Gtr. III out)

17

*w/slight variations ad lib in 2nd bar

(Resume Rhy. Fig. 2)

(F) Am G F

— with - out— a care.— And the dirt— still stains— me,—

w/Rhy. Fill 3 w/Rhy. Fig. 2A (4 times) (Gtr. I)

Am G Fmaj7(no3rd) A5 D5/A

so wash— me till I'm clean.— I'll tear— me o -

F/A A5 D5/A F/A

pen, make you gone. No long - er will you— hurt an - y - one.—

A5 D5/A F/A

— And the hate— still shapes— me,

A5 D5/A F/A

so hold— me un - til— it sleeps,—

Rhy. Fill 3 (Gtr. I)

sl.

sl.

A5

Un - til it sleeps. Un - til it sleeps. un - til it sleeps. un - til it sleeps.

Gtr. II

dim. 1/2 *clean tone w/chorus* *trem. bar* 1/2 *let ring*

Gtr. I

clean tone w/chorus *let ring*

Am

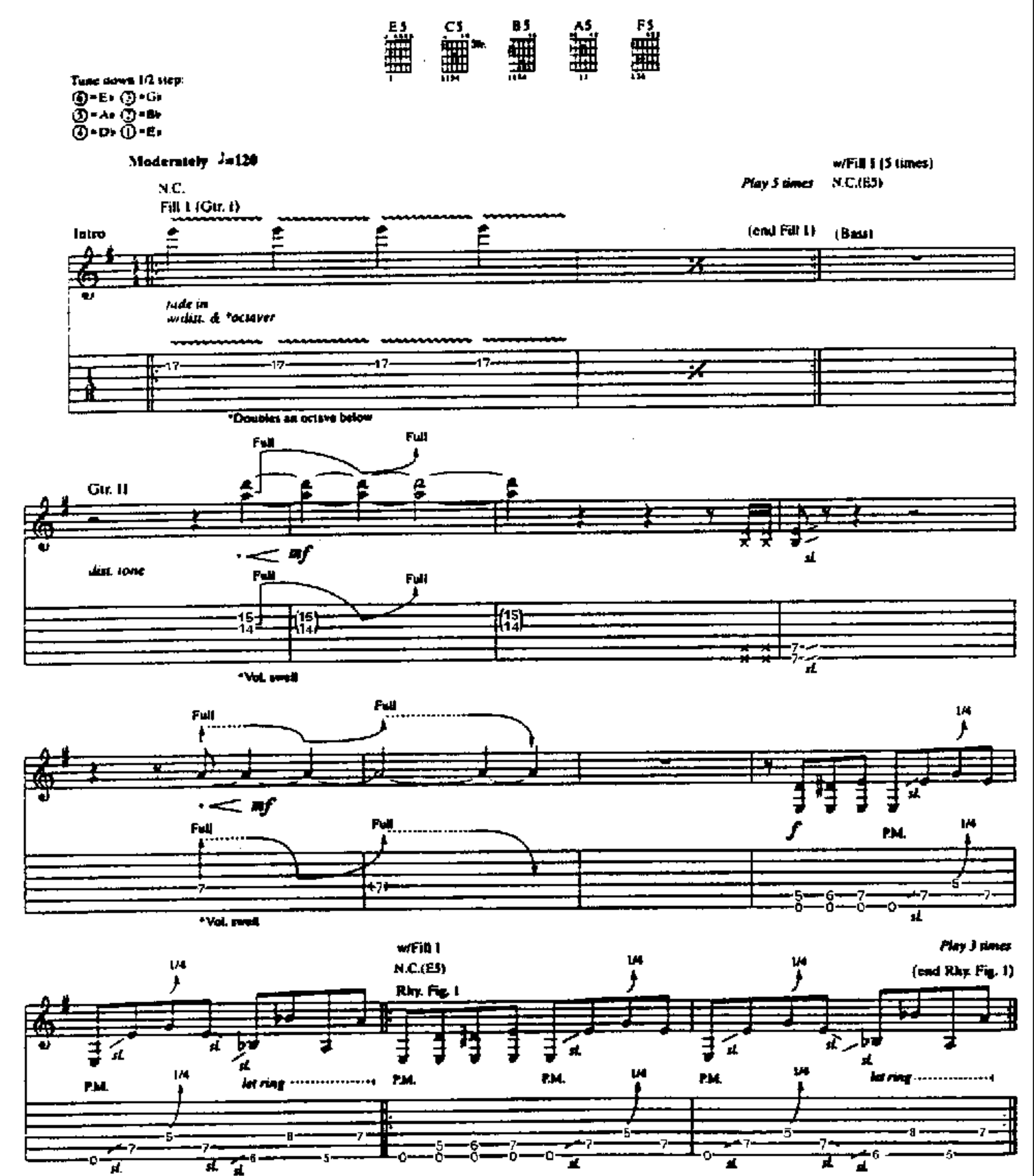
rit. *trem. bar* 1

rit. *trem. bar* *1/2

*Depress bar before striking chord.

KING NOTHING

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



N.C.(E5)
Gtrs. I & II
P.M.
Play 3 times
w/Rhy. Fig. 1 (Gtrs. I & II)
N.C.(E5)
Gtr. III
let ring
dist. tone

1st, 2nd Verses
N.C.(E5)
1. Wish I may,— wish I might— have this I wish to - night.
2. Hard and cold,— bought and sold,— a heart as hard as gold.

(Gtr. III out)
Rhy. Fig. 2 (Gtrs. I & II)
P.M.

Gtr. I substitute Rhy. Fill 1
w/Rhy. Fig. 2 (Gtr. II)
Are you sat - is - fied?
Yeah,— are you sat - is - fied?
Dig for gold,— dig for fame..
Wish I might.. wish I may..
(end Rhy. Fig. 2)
Gtr. I
P.M.

Rhy. Fill 1
P.M.

You dig to make your name.
You wish your life a - way.

Are you pac - i - fied?
Are you pac - i - fied?

1/4

1/4

1/4

Half time feel
Pre-chorus

w/Rhy. Fig. 3 (Gtr. II)

N.C.(A5)

E♭5

N.C.(A5)

All the wants you waste.

all the things-

Rhy. Fig. 3

(end Rhy. Fig. 3)

Rhy. Fill 2 (Gtr. I)

Full

Full

(end half time feel) Chorus

E♭5

*Gtr. II

E5

C5

you've changed.

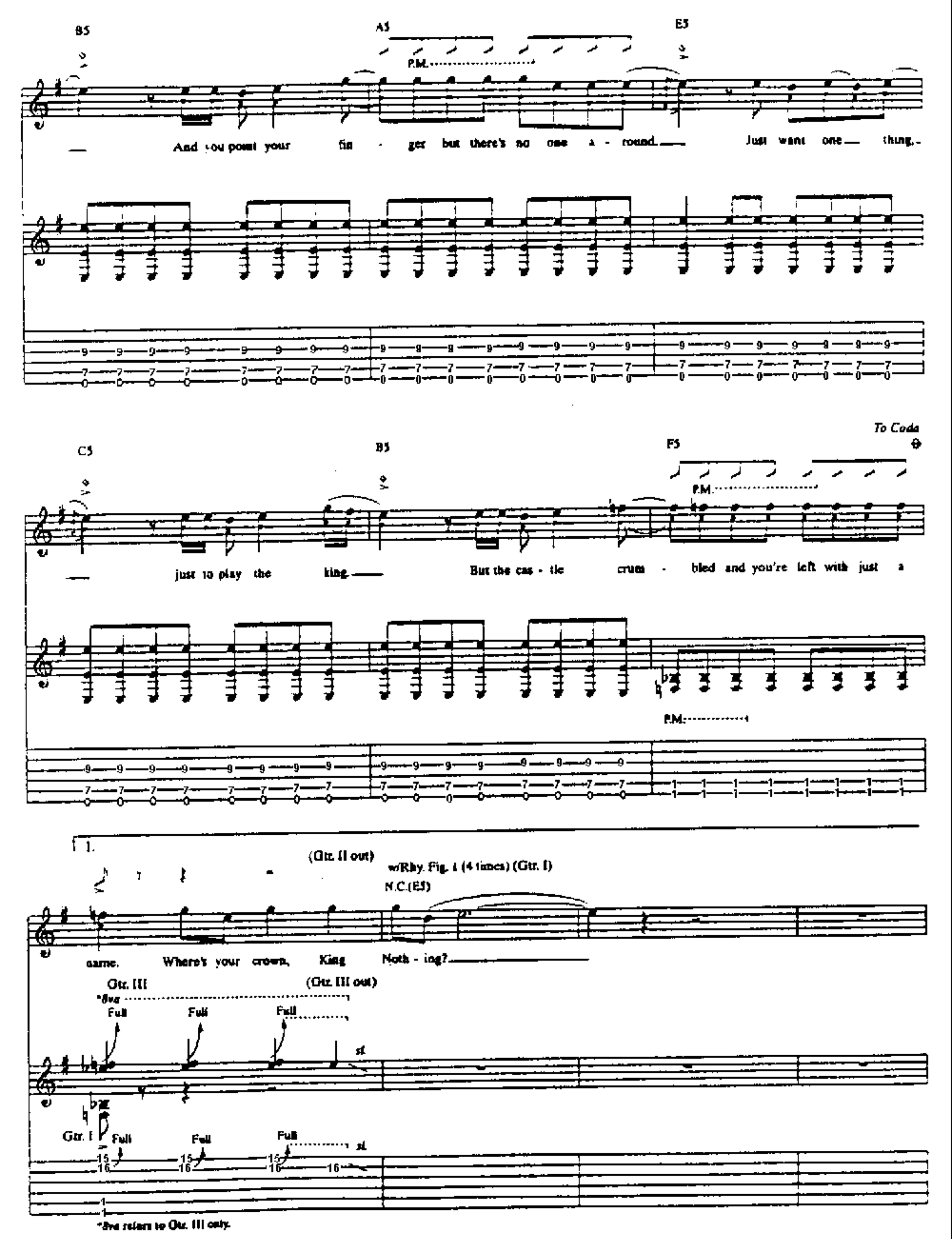
Then it all crash - es down.

and you break your crown.-

1/2

1/2

*2nd & 3rd times, Gtr. II plays w/rhythmic variations ad lib (next 7 bars only).
**Substitute upstem note on D.S.


B5
A5
E5
P.M.
And you point your fin - ger but there's no one a - round.
Just want one thing.
C5
B5
F5
To Coda
P.M.
just to play the king.
But the cas - tle crum - bled and you're left with just a
P.M.
1.
(Gtr. II out)
w/Rhy. Fig. 1 (4 times) (Gtr. I)
N.C.(E5)
game.
Where's your crown, King
Noth - ing?
Gtr. III
(Gtr. III out)
*8va
Full
Full
Full
sl.
Gtr. I
Full
Full
Full
sl.
*8va return to Gtr. III only.

Where's your crown? –

Gtr. III

1/4

P

1/4

P

2.

same. Where's your crown, King

H

1/2

Full

1/2

Full

(Gtr. III out)

rl.

*8va

Gtr. III

Full

Gtr. I

*8va refers to Gtr. III only.

Guitar solo
w/Rhy. Fig. 1 (4 times) (Gtrs. I & II)
N.C.(E5)

Noth - ing? You're noth - ing.

8va

Full

w/wah as filter & *octaver

*Doubles an octave below

Come on,— where's your crown?

8va

Full

(octaver off)

Half time feel
w/Rhy. Fig. 3 (1½ times)
(A5)

8va

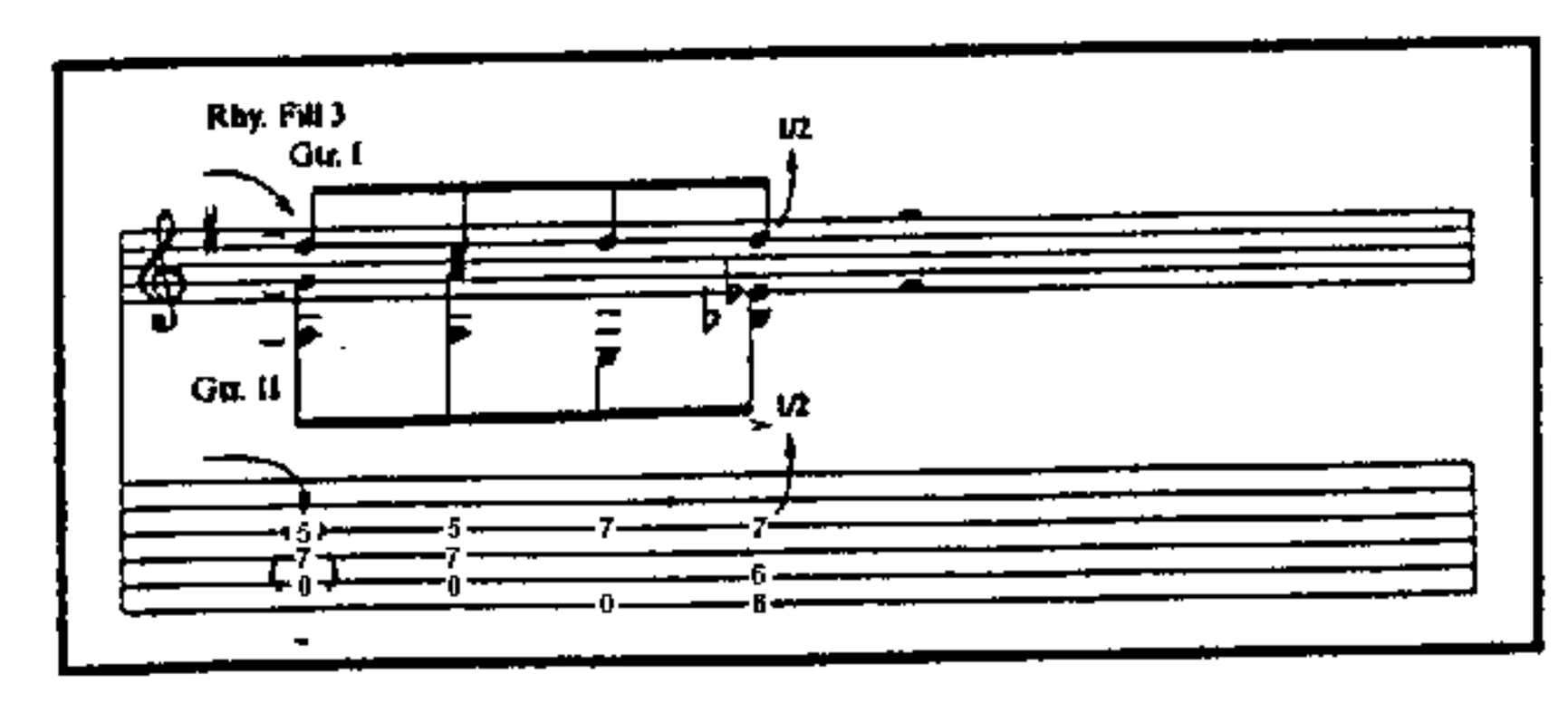
Gtr. I substitute Rhy. Fill 2
N.C.(A5)

w/Rhy. Fill 3

(end half time feel)

E♭5

(Vocal: Huh!)



w/Rhy. Fill 2

N.C.(E5)

8va

Full Full Full Full Full

P P P P H P P H sl.

Full Full Full Full Full

P P P P H P P H sl.

8va loco

Full Full H P P H P

P P P

Full Full H P P H P

Gtrs. I & II E5

1/2 1/2 1/2 1/2

w/Fill 1 (4 times) & Rhy. Fill 4

N.C.(E5)

1/2 1/2 1/2 1/2

sl.

(Gtr. III out)

sl.

Rhy. Fill 4 (Gtr. II)

1/2 1/2 1/2

sl.

(Gtr. II out)

rem. bar

1/2 1/2 1/2

*With one of gtr.'s vol. knobs set to zero, flick toggle switch back and forth in rhythm indicated. (Rhythm shows a for "on" position only.)

*w/fdbk ad lib (Gtr. II)

Bridge
w/Fill 1 (8 times)
N.C.

*Next 10 bars only

I wish I may. I wish I might

have this wish. I wish to - night. I want that star. I

want it now. I want it all and I don't care how.

Care - ful what you wish, care - ful what

Gtr. II

H H H

mp mp sim.

H H H

*Vol. swell (next 4 bars)

**Gtr. III

sl. sl. 1/2 sl.

mf
let ring

sl. sl. 1/2 sl.

**Wah off

you say. Care - ful what you wish you may re - gret it. Care - ful

what you wish you just might get it.

D.S. al Coda

(Gtr. III out)

Coda

E5

name. Where's your crown, King Noth - ing?

(Gtr. III out)

*8va

Full Full Full

Gtr. III

Gtr. I

Gtr. I

Full Full Full

*8va refers to Gtr. III only.

Outro
w/Rhy. Fig. 1 (Gtr. II: 4 times; Gtr. III: 3½ times)

w/Rhy. Fig. 1 (Gtr. II)

N.C.(E5)

Noth - ing.

P.M.

Mm,— no,— you're just noth - ing.— Where's your crown,— King

Full

P P.M. P.M. H H P H P P.M. P.M.

P H P H P Full

HERO OF THE DAY

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately ♩ = 112

Intro — Gtr. I — A5 — Rhy. Fig. 1 — A5/B — A5/C♯ — A5/D — E — (end Rhy. Fig. 1)

mp — *clean tone* — *let ring throughout* — *sl.*

A5 — A5/B — A5/C♯ — A5/D — E — H — H P — H

H — H P — H

A5 — A5/B — A5/C♯ — A5/D — E

The win-dow burns to light the way back home.

Rhy. Fig. 1A (*Gtr. II) — (end Rhy. Fig. 1A)

let ring

*Acous.

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w/Rhy. Fig. 1A

A5 A5/B A5/C♯ A5/D E

(end half time)

A light that warms no mat - ter where they've gone

Gtr. 1

Rhy. Fill 1

H P

dist. tone

H P

H

w/Rhy. Fig. 2A

A5 A5/B A5/C♯ A5/D E

They're off to find the he - ro of the day.

Rhy. Fig. 2

H H (end Rhy. Fi

H H

A5 A5/B A5/C♯ A5/D E

Mm... but what if they should fall by some - one's wick - ed way

H

H

Rhy. Fig. 2A (Gtr. II)

H H (Gtr. II out)

let ring

H H

w/Rhy. Fig. 3A

A5 A5/B A5/C♯ A5/D

Still the win - dow burns... time so slow - ly turns...

Gtr I

H 1/2

Rhy. Fig. 3

H 1/2

Rhy. Fig. 2 (Gtr II) ---------- Rhy. Fig. 3A

dist. tone *let ring*

E

w/Rhy. Figs. 3 & 3A

A5 A5/B

Some - one there... is sigh - ing. Keep - ers of the flames... do ya

sl. *sl.* *sl.* (end Rhy. Fig. 3)

sl. *sl.* *sl.*

H H (end Rhy. Fig. 3A)

H H

A5/C♯ A5/D E

feel your name? Can't you hear your ba - bies cry - in'?

w/Rhy. Fig. 1 (1¾ times)
w/Rhy. Fill 3

A5 A5/B A5/C♯ A5/D E

Ma - ma, they try and break me.

A5 A5/B A5/C♯ A5/D E

Still they try and break me

Half time feel
2nd Verse
w/Rhy. Fig. 1 (1¾ times)

A5 A5/B A5/C♯ A5/D

Ex - cuse me while I can

Gtr. I H Gtr. II sl. sl. sl.

let ring

H sl. sl.

E A5 A5/B

to how I feel. These

*Gtr. IV

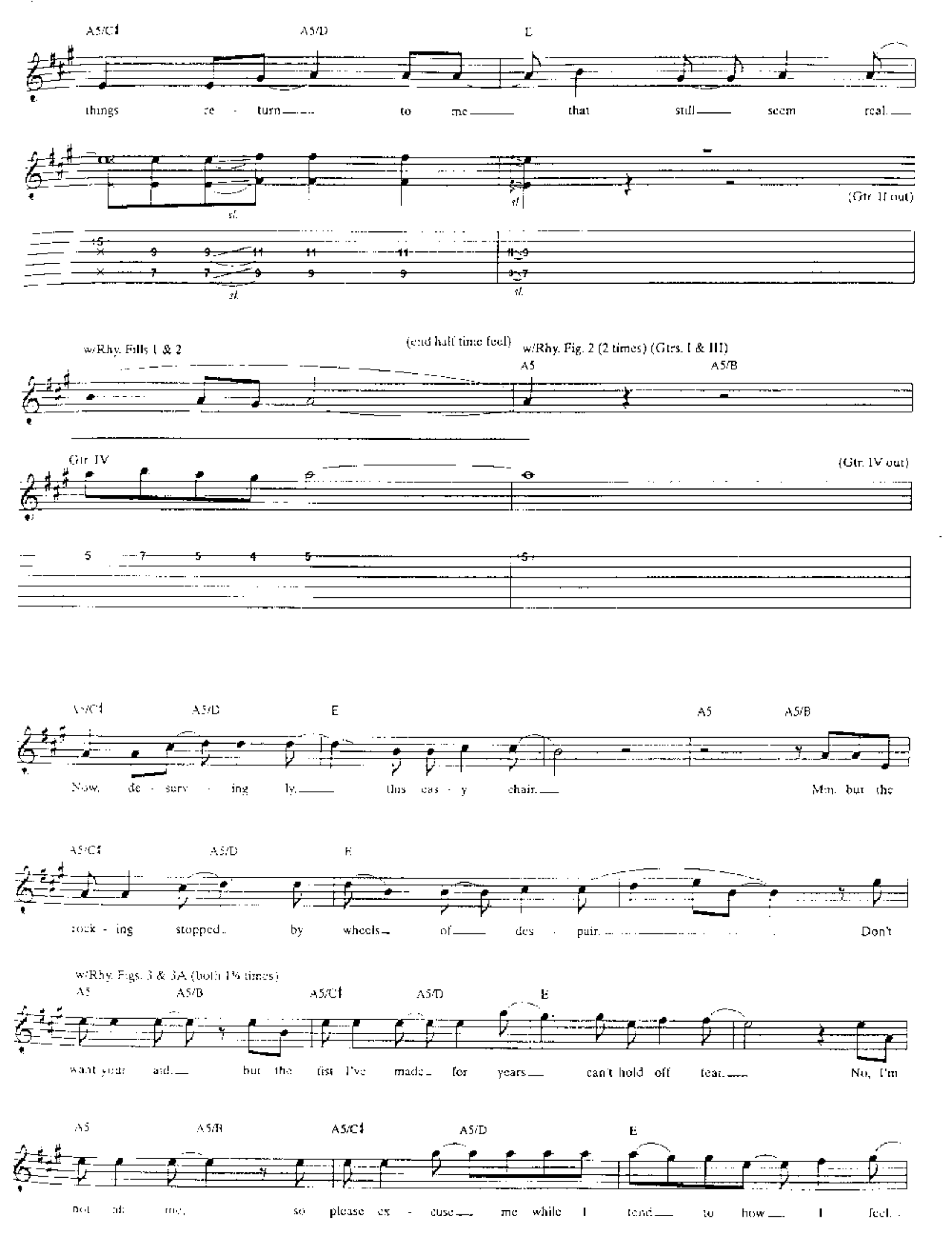
sl. sl. sl. sl.

Gtr. II

sl. *Dist. tone sl. sl.

Rhy. Fill 3 (Gtr. III) (Gtr. III out)

dim.


A5/C♯
A5/D
E
things re - turn to me that still seem real.
sl.
(Gtr. II out)
w/Rhy. Fills 1 & 2
(end half time feel)
w/Rhy. Fig. 2 (2 times) (Gtrs. I & III)
A5
A5/B
Gtr. IV
(Gtr. IV out)
A5/C♯
A5/D
E
A5
A5/B
Now, de - serv - ing ly, this cas - y chair. Mm, but the
A5/C♯
A5/D
E
rock - ing stopped by wheels of des - pair. Don't
w/Rhy. Figs. 3 & 3A (both 1½ times)
A5
A5/B
A5/C♯
A5/D
E
want your aid, but the fist I've made for years can't hold off fear. No, I'm
A5
A5/B
A5/C♯
A5/D
E
not all me, so please ex - cuse me while I tend to how I feel.

w/Rhy. Fill 4A

Chorus
F♯5

N.C.

But

Rhy. Fill 4 (Gtr. I)

Rhy. Fig. 4 (Gtrs. I & III)

(end Rhy. Fig. 4)

w/Rhy. Fig. 4A (3½ times)

F♯5

N.C.

F♯5

now the dreams and wak ing screams that ev - er last the night
(But now the dreams that ev - er last the night

Rhy. Fig. 4A

(end Rhy. Fig. 4A)

N.C.

F♯5

So build the wall be - hind it, crawl and hide
So build the wall and hide

F♯5

N.C.

F♯5

un - til it's light.
un - til it's light.)

So can you hear your be

Rhy. Fill 4A (Gtr. III)

Guitar solo
w/Rhy. Fig. 2 (Gtr. III) and Rif A (both 2 times)

N.C. A5 A5/B A5/C♯ A5/D

bies cry - in' now?

Gtrs. I & III Riff B (Gtr. IV)

sl.

E A5 A5/B

A5/C♯ A5/D E

8va

Gtr. V

Still the

Gtr. IV
trem. pick

(Gtr. IV out)

Riff A (Gtr. I)

sl.

3rd Verse
w/Rhy. Figs. 2 (Gtr. III) & 3 (both 1¾ times)

A5 A5/B A5/C♯ A5/D E

win - dow burns,_ time so slow - ly turns._ And some - one there_ is sigh -
(The win - dow burns._ Some - one there_ is sigh -

Gtr. V
8va

A5 A5/B A5/C♯ A5/D

ing. Keep - ers of the flames._ can't you hear your names?_ Can't you
ing. Keep - ers of the flames._ Can't you

8va

w/Rhy. Fills 4 & 4A

Chorus
w/Rhy. Fig. 4

E F♯5

hear your ba - bies cry - in'?_ But now the dreams_ and wak
hear your ba - bies cry - in'?)_ (But

(Gtr. V out)

8va

w/Rhy. Fig. 4A (5 times)

N.C. F♯5 N.C.

ing screams that ev - er last the night. So
now the dreams that ev - er last the night.

F♯5 N.C. F♯5

build the wall be - hind it. crawl and hide un - til it's light.
So build the wall and hide un - til it's light.)

N.C F♯5 N.C

So can't you hear ... your ba - bies cry - in' now?

Outro
w/Rhy. Fig. 4A

F♯5

F♯5

Ma - ma, they try and break

Gtr. VI

Rhy. Fig. 5

let ring

let ring

F♯5/G♯ F♯5/A F♯5/B

me. Ma - ma, they try and break me.

w/Rhy. Fig. 4B

F♯5 E/G♯ Asus2 B5

Ma - ma, they try and break me Ma - ma, they try. Ma - ma, they try.

Riff C (Gtr. V)

fade in

Gtr. VI

(end Rhy. Fig. 5)

w/Rhy. Figs. 4A & 5

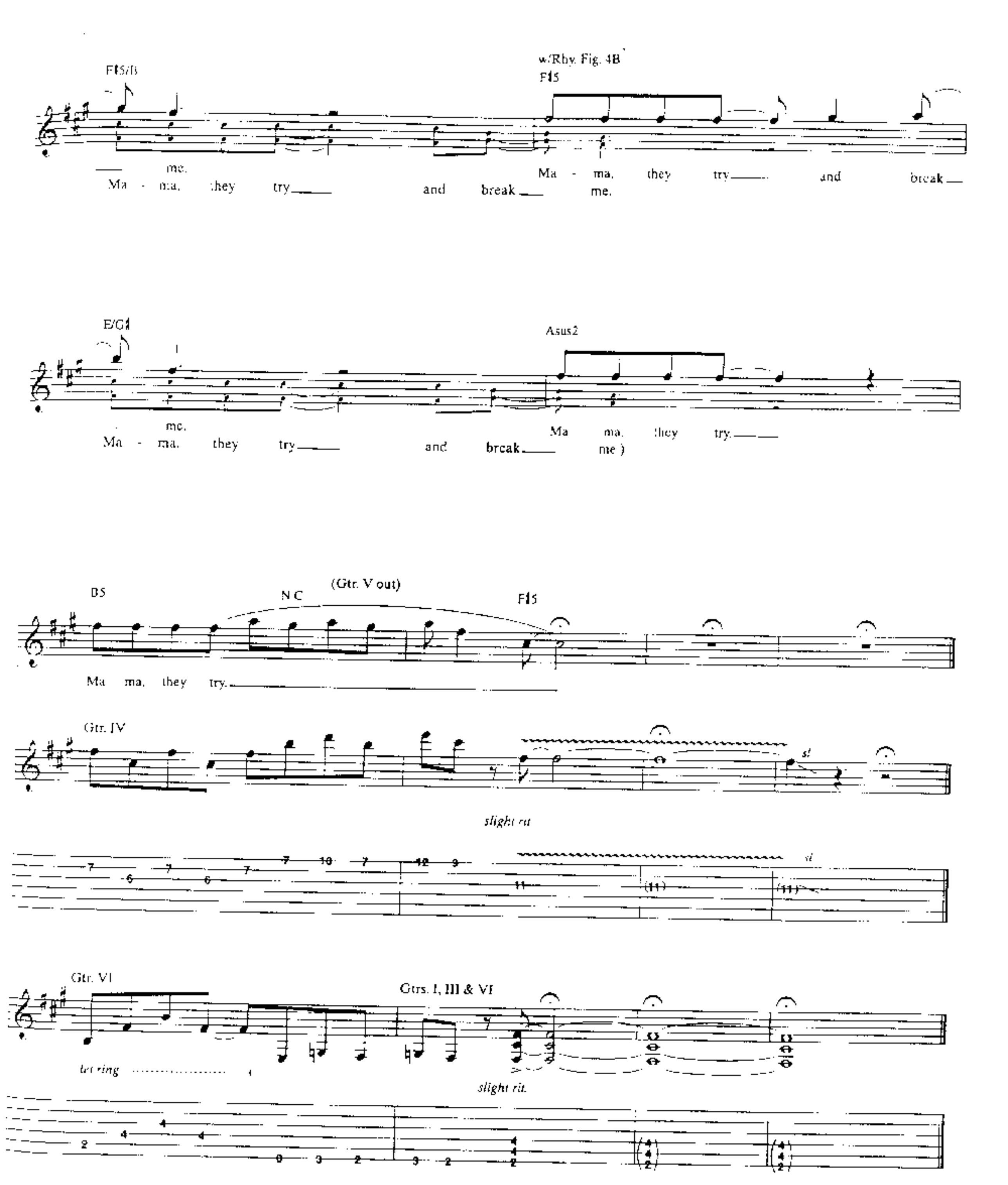
w/Riff B (7 times) & C (2 times)

F♯5 F♯5/G♯ F♯5/A

Ma - ma, they try and break me. Ma - ma, they try and break

(Ma - ma, they try and break me.

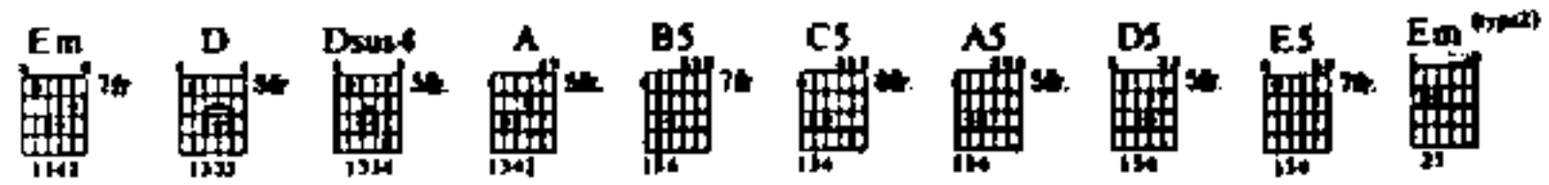
Rhy. Fig. 4B (Gtrs. I & III)


F#5/B
w/Rhy. Fig. 4B
F#5
Ma - ma, they try and break me.
Ma - ma, they try and break me.
E/G#
Asus2
Ma - ma, they try and break me.
Ma ma, they try.
B5
N.C.
(Gtr. V out)
F#5
Ma ma, they try.
Gtr. IV
slight rit.
Gtr. VI
Gtrs. I, III & VI
let ring
slight rit.

BLEEDING ME

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Rock ♩ = 116
Half time feel

Intro

N.C.
Riff A (Gtr. I)

mf *clean tone*

slight vib.

w/Riff A (1st 6 bars only)

*Gtr. III

(end Riff A)

Rhy. Fig. 1 (Gtr. II)

let ring
clean tone

*Play slashes 2nd time only.

dim.

(Gtr. III out)

Em

w/Riff A1

(end Rhy. Fig. 1

1st, 2nd, 3rd Verses
w/Riff A (1st 7 bars only)

Em

1.3. I'm dig - gin' my way. I'm dig - gin' my way
2. I'm sow - in' the seeds. I'm sow - in' the seeds.

Rhy. Fig. 2

let ring

*Omit on D.S.

to some - thin'. I'm dig - gin' my way to some - thin' bet -
I've tak - en. I'm sow - in' the seeds I take for grant -

Riff A1 (Gtr. I)

1/2

sl. H sl.

1/2

sl. H sl.

2nd time Gtr. I substitute Riff A3
3rd time Gtr. I substitute Riff A4

ter.
ed.

Gtr. II

(*end Rhy. Fig. 2)

Gtr. I

(cont. in Riff A)

*Refers to Gtr. II only

w/Rhy. Fig. 2 (1st 6 bars only)
2nd time w/Riff A (last 7 bars only)

w/Riff A

1st time Gtr. I substitute Riff A2

I'm push-in' to stay, with some-thin'.
This thorn in my side, is from the tree.

3rd time to Coda II

(Resume Riff A)

I'm push-in' to stay with some-thin' bet-ter,
This thorn in my side is from the tree I've plant-ed. Ooh, it

Riff A3

Riff A4

Riff A2

(Gtr. I out)
Rhy. Fig. 3
(*Gtr. IV)

Em D Dsus4 D

tears Wob. me and I bleed. yeah.

Gtr. II

Full Full

*Dist. tone

Full Full

*Dist. tone

Dsus4 D Em

Wob. And I bleed. yeah.

Full Full Full Full

P H

Full Full Full Full

P H

(2nd time cont. in notation)
(end Rhy. Fig. 3)

D Dsus4 D Dsus4 D A E G

yeah. Yeah.

Full Full

P H

Full Full

P H

Chorus
End Fill 1

D5

I take the leash.

caught un - der wheel's roll.

(Rhy. Fig. 4 (Gtrs. I & II))

E5 D5

I'm bleed - ing me. Can't stop to save my soul.

(end Rhy. Fig. 4) Rhy. Fig. 4A

w/Rhy. Fig. 4A (1¾ times) (Gtr. II)

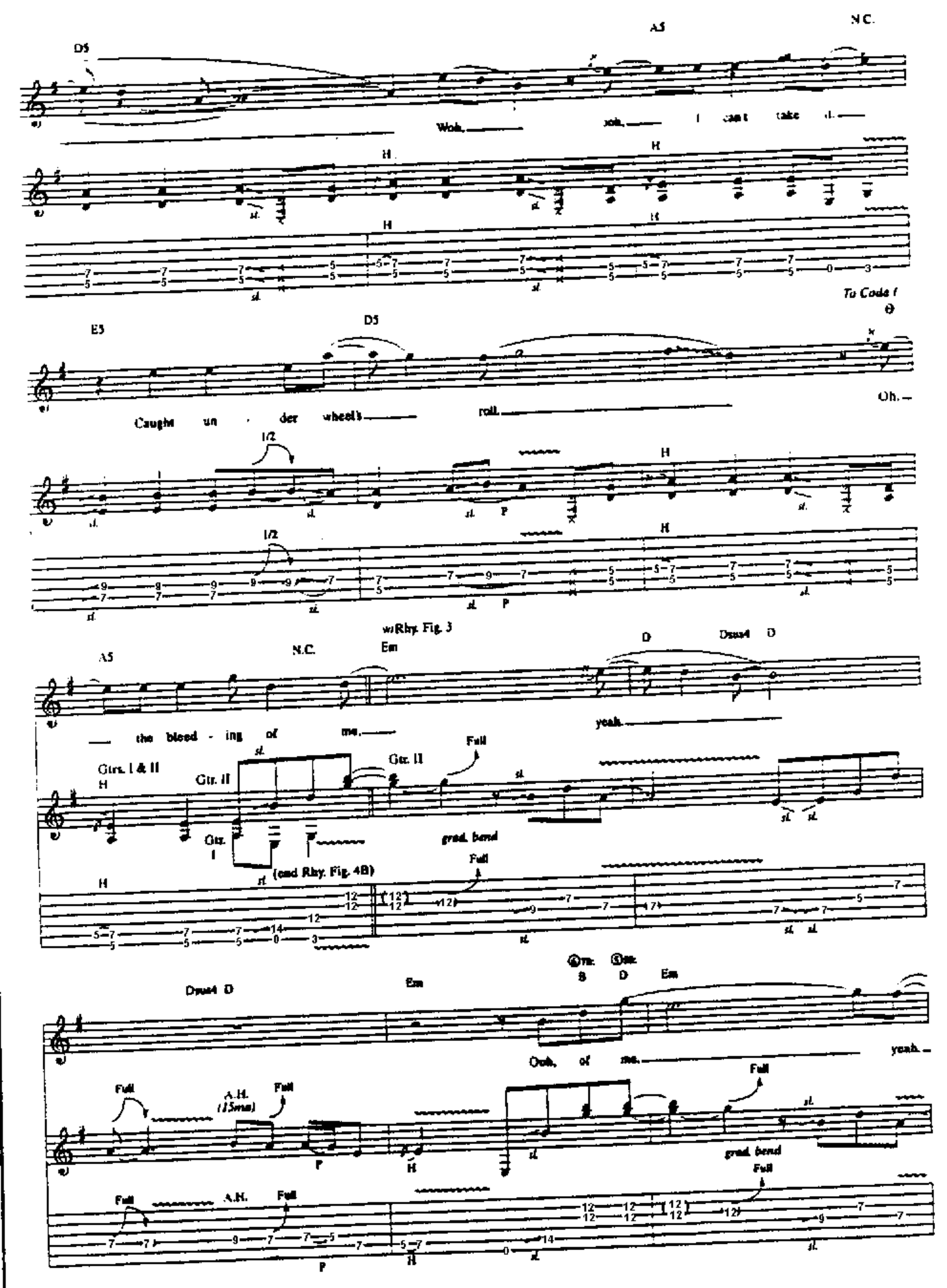
A5 N.C. E5

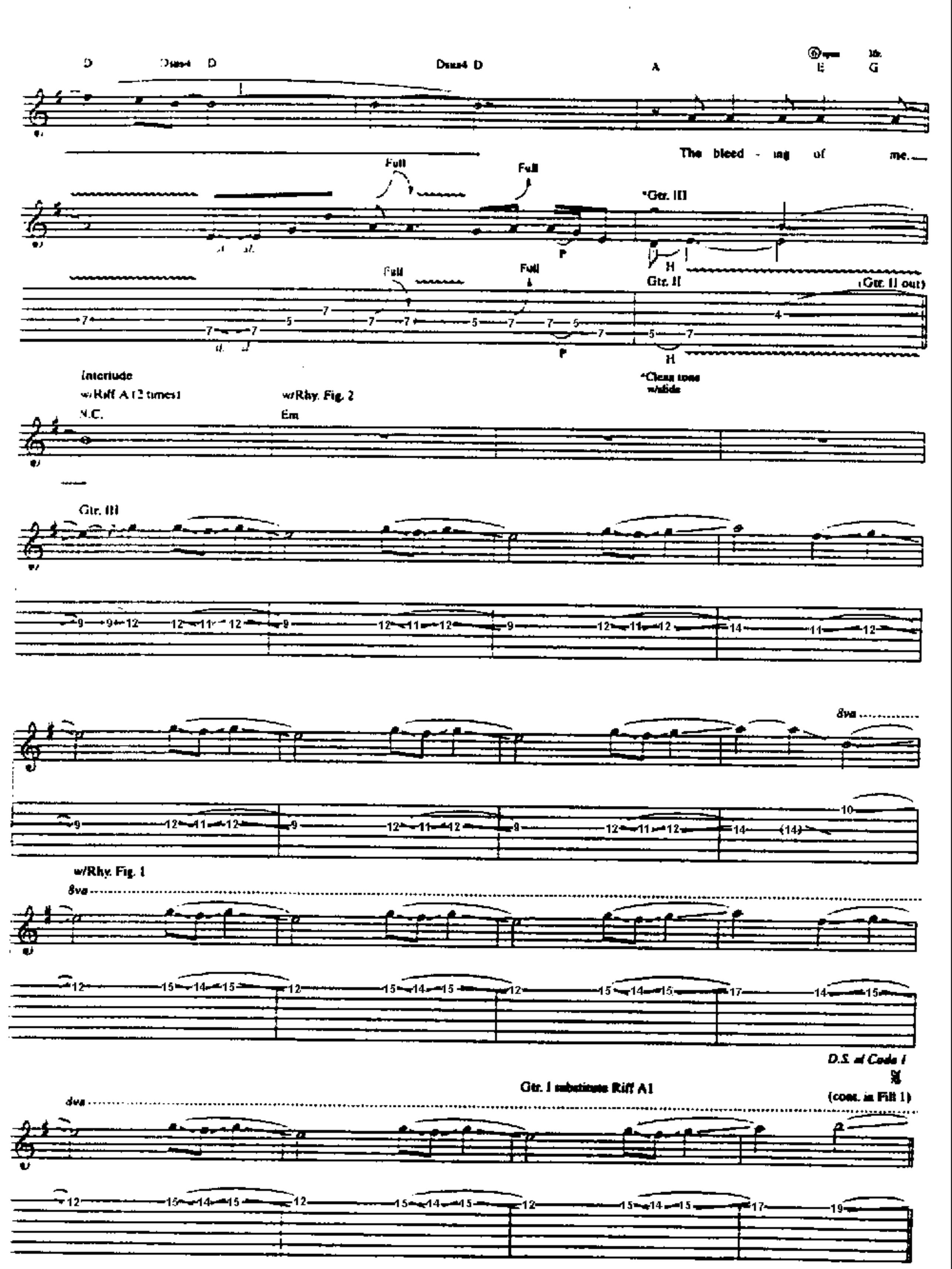
I take the leash that's lead - ing me. I'm bleed - ing me.

(end Rhy. Fig. 4A) Rhy. Fig. 4B (Gtr. I)

Fill 1 (Gtr. III)

(Gtr. IV out)


D5
A5
N.C.
Woh,
ooh,
I can't take it.
H
To Coda I
E5
D5
Caught un der wheel's
roll.
Oh.
1/2
P
A5
N.C.
w/Rhy. Fig. 3
Em
D
Dsus4
the bleed - ing of me.
yeah.
Gtrs. I & II
Gtr. II
Full
Gtr. I
grad. bend
(end Rhy. Fig. 4B)
Dsus4
Em
Ooh, of me.
A.H. (15ma)


D
Dsus4 D
Dsus4 D
A
E
G
The bleed - ing of me.
Full
Full
*Gtr. III
P
H
Full
Full
Gtr. II
(Gtr. II out)
P
H
*Clean tone w/slide
Interlude
w/Riff A (2 times)
N.C.
w/Rhy. Fig. 2
Em
Gtr. III
8va
w/Rhy. Fig. 1
8va
D.S. al Coda 1
Gtr. I substitute Riff A1
(cont. in Fill 1)
8va

Coda I

Free time

N.C. (E5)

— the bleed - ing of me. — Oh. — the bleed

Gtrs I & II

H

slight rit.

Tempo I
(Band out)

E5

ing of me.

Rhy. Fig. 5 (Gtr. I)

(Gtr. II out)

H

P.M.

P.M.

H

N.C. E5 N.C. Play 7 times

(7th time:) Yeah.

(end Rhy. Fig. 5) Rhy. Fig. 5A (Gtrs. I & *II)

(end Rhy. Fig. 5A)

P.M. P.M. H P

H P.M. P.M. P.M. H P

*Gtr. II and band enter 4th time

Bridge
w/Rhy. Fig. 5A (4 times)

E5 N.C. E5 N.C.

I am the beast — that feeds — the beast. I am the blood. — I am — re - lease.

E5 N.C. E5 N.C.

Come make me pure — bleed me a cure. — I'm caught. I'm caught. — I'm caught un - der.

Chorus

w/Rhy. Fig. 4 (Gtr. I)

E5 D5

Caught un - der wheel's roll. I take the leash.

Gtr. II

H H H H

w/Rhy. Fig. 4A (1st bar only)

A5 E5 D5

I'm bleed - ing me. Can't stop to save my soul.

1/2 Full

Gtrs. I & II

H

1/2 Full

H

w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B

A5 N.C. E5

I take the leash that's lead - ing me. I'm bleed - ing me.

Gtr. II

H Full Full P

H Full Full P

D5 A5 N.C.

Oh. I can't take it

E5 D5

I can't take it. I can't take it. Oh.

Gtr. III

Full Full Full Full

dist. tone unwah as filter (wo slide)

Full Full Full Full

*Slight vib. (next 3 bars)

Guitar solo
w/Rhy. Fig. 5 (Gtrs. I & II)

A5 N.C. E5

the bleed - ing of me.

Full Full Full Full

H

P.M.

Full Full Full Full

H

w/Rhy. Fig. 5A (3 times)

E5 N.C. E5

1/4 1/2

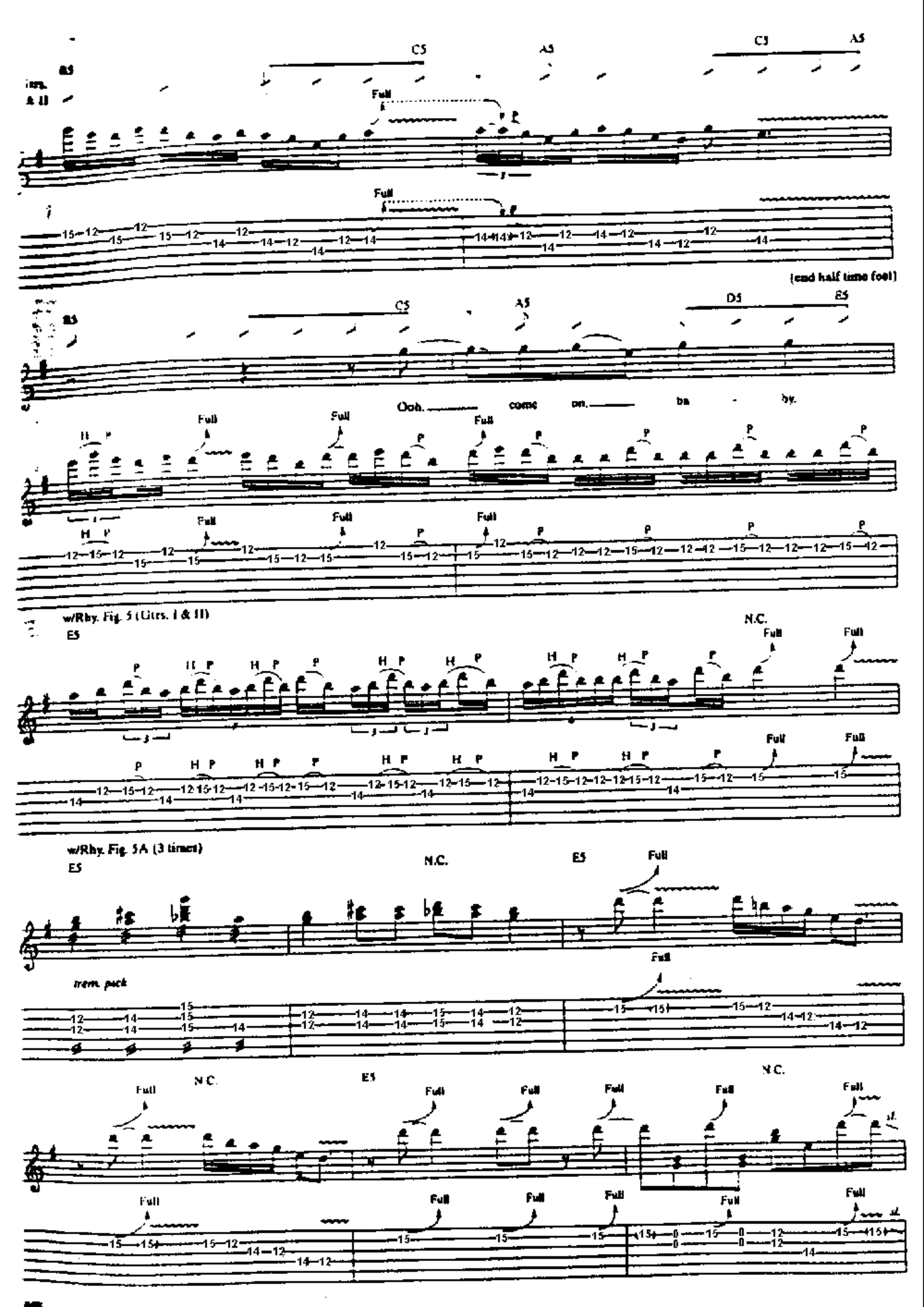
1/4 1/2

N.C. E5 N.C.

1/2 1/2

1/2 1/2

H


C5
A5
C5
A5
Full
(end half time feel)
C5
A5
D5
E5
Ooh. come on. ba - by.
w/Rhy. Fig. 5 (Gtrs. I & II)
E5
N.C.
w/Rhy. Fig. 5A (3 times)
E5
N.C.
E5
trem. pick
N.C.
E5
N.C.

Half time feel

w/Rhy. Fig. 4

E5 DS

w/Rhy. Fig. 4A

A5 Full 1/2 E5 DS

Full 1/2

w/Riff A (*Gtrs. I & II)

A5 1/2 Full N.C. Full N.C.

(Gtr. III out)

1/2 Full Full

*Dist. tone (both gtrs.)

D.S. al Coda II

w/Riff A (1st 6 bars only) (*Gtr. I) w/Riff A1

7 (Gtr. II out) 6

*Clean tone

**Ah yeah.

** Vocal fades in.

Coda II (w/last bar of Rhy. Fig. 2 and Riff A)

Gtr. I

With some - thin' bet - ter.

rit.

CURE

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1 step:
D#-G#-C#-F#-B-E

Moderate Rock ♩ = 120

Intro — Drums — Gtr. I — E5 — Rhy. Fig. 1 — N.C. — E5 — N.C. — E5 — (end Rhy. Fig. 1)

1st Verse
(Rhy. Fig. 2 3 times)

NC — E5 — N.C. — E5 — N.C. — E5 — N.C.

Spoken: The man takes another bullet. He keeps them all within.

E5 — N.C. — E5 — N.C. — E5

He must seek no matter how it hurts.

NC — E5 — N.C. — E5 — N.C. — E5 — N.C.

I don't fool again. Yeah. *He thinks the an - swer's cold —

*Doubled by spoken voice (next 7 bars only)

E5 — N.C. — E5 — N.C. — E5

— and in his hand. He takes his — med - i - cine.

N.C. — E5 — N.C. — E5 — N.C. — E5 — N.C.

The man takes an - oth - er bul - let. Yeah, — he's been fooled a - gain.

E5

B♭5/F

Un - cross your arms, take and throw 'em to the cure. say.

(end Rhy. Fill 1)

Rhy. Fill 1
Gtr. I

Gtrs. I & II

P.M.

*Gradually release P.M.

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Pre-chorus

N.C. F5 N.C. F5 N.C. F5 w/Rhy. Fill 2 B♭5/F

"I do be - lieve." Un - cross your arms now.

Rhy. Fig. 2 Gtr. I

P.M. 1/2 P.M. 1/2 P.M.

F5 N.C. F5 N.C. F5 N.C. F5

take 'em to it, say. "I do be - lieve."

Gtrs. I & II 1/2 P.M. 1/2 P.M.

N.C. F5 N.C. F5 N.C.

yeah, I do be - lieve." Hell, yeah.

(end Rhy. Fig. 2) Riff B

P.M. 1/2 P.M.

*Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

P.M.

*Gradually release P.M.

(end Riff B)

w/Rhy. Fill 3
N.C. E5 N.C. E5 N.C. E5 N.C. E5

Yeah.

Gtr. 1

2nd Verse
w/Rhy. Fig. 1 (3½ times)

N.C. E5 N.C. E5 N.C. E5 N.C.

*The lies tempt her and she fol - lows. A - gain she lets him in.

*Doubled by spoken voice (next 8 bars only)

E5 N.C. E5 N.C. E5

She must be - lieve to fill the hol - low.

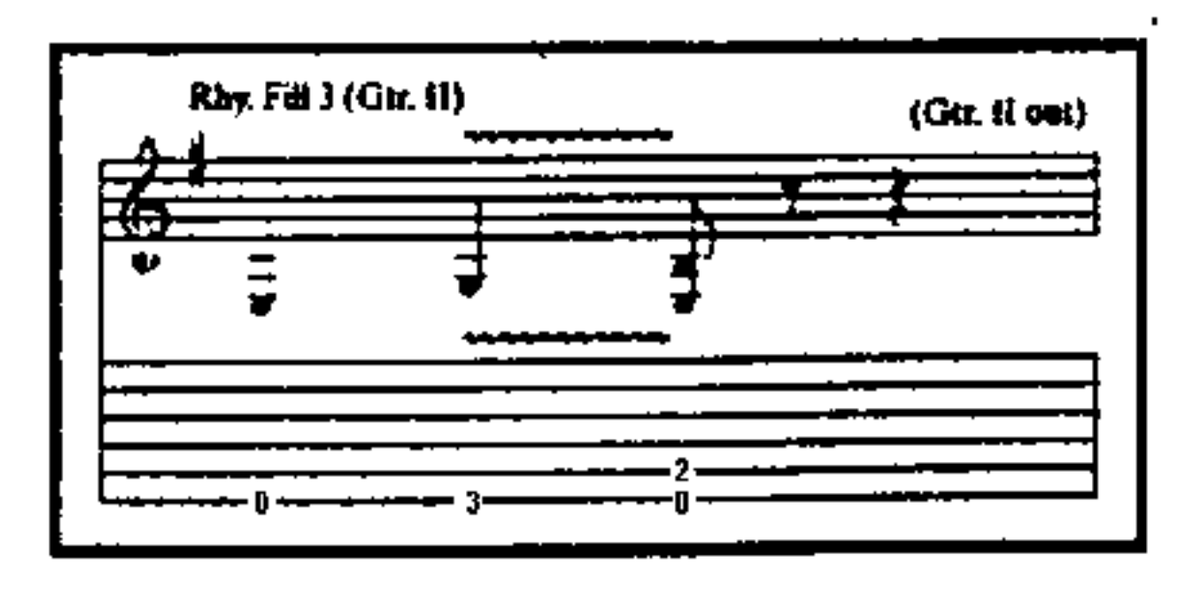
N.C. E5 N.C. w/Rhy. Fill 1 Bkd/P

She's been fooled a - gain. Un - cross your arms, take and

Pre-chorus
w/Rhy. Fig. 2

F5 N.C. F5 N.C. F5 N.C. F5

throw 'em to the curb, say, "I do be - lieve."



Gtr. II substitute Rhy. Fill 4

B/5/P

(Resume Rhy. Fig. 2)

F5 N.C. F5 N.C.

Un - cross your arms now, take 'em to it say. I do be - lieve.

F5 N.C. F5 N.C. F5 N.C. F5 N.C.

woh, yeah, I do be - lieve.' Yeah, yeah.

w/Riff B

3

oh.

Chorus
2nd time w/Fill 1

N.C. E5 N.C. E5

Bet - ting on the cure.

*Rhy. Fig. 3

Gtr. II

Gtrs. I & II

Gtr. II

Gtr. I

Gtr. II

Gtr. I

*Refers to both gtrs. unless indicated otherwise

N.C. E5 N.C.

must get bet - ter than this. Bet - ting on the cure.

Gtrs. I & II

Gtr. II

Gtrs. I & II

Gtr. I

Rhy. Fill 4 (Gtr. II)

P.M.

Fill 1 (Gtr. III)

8va

(Gtr. III out)

E5 N.C.

Yeah, ev - 'ry - one's got to have the sick - ness, 'cause

Gtr. II

Gtr. I & II

Gtr. I

To Coda

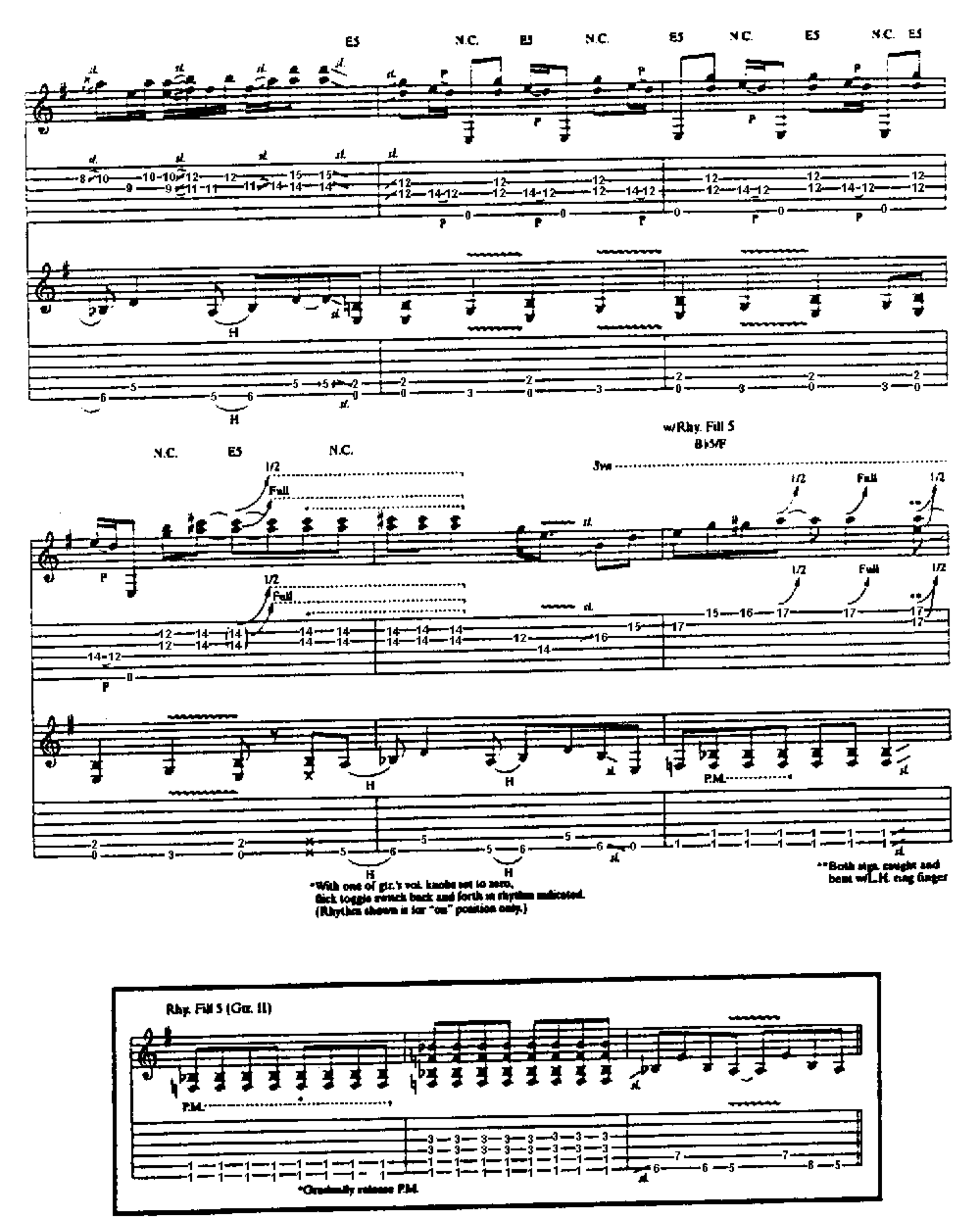
ev - 'ry - one seems to need the cure, pre - cious cure.

(Gtr. II out)
(end Rhy. Fig. 3)

Guitar solo
E5 N.C. E5 N.C. E5 N.C. E5 N.C.

Gtr. III

Gtr. I


E5
N.C.
E5
N.C.
E5
N.C.
E5
N.C.
E5
H
N.C.
E5
N.C.
1/2
Full
w/Rhy. Fill 5
B♭5/F
8va
P.M.
*With one of gtr.'s vol. knobs set to zero, flick toggle switch back and forth in rhythm indicated. (Rhythm shown is for "on" position only.)
**Both strs. caught and bent w/L.H. ring finger
Rhy. Fill 5 (Gtr. II)
*Gradually release P.M.

D.S. al Coda

N.C.

8va

1/2 Full Full

(cont. in Fill 1)

1/2 Full Full

Coda

Gtr. II

cure, ow, yeah. pre - cious cure.

(Gtr. II cont. in slashes) Gtr. I

*Flick toggle switch as before.

Interlude

(Whispered:) I do be - lieve.

1/2 Full

1/2 Full

1/2 1/2

1/2 1/2

I do be - lieve. I do be - lieve.

Full 1/2 1/2 Full

Full 1/2 1/2 Full

sl.

I do be - lieve. I do be - lieve.

Full Riff C Full

Full Full

sl.

(cont. in notation)

G A

I do be - lieve. I do be - lieve. I do be - lieve.

Full Full Full Full (end Riff C)

Full Full Full Full

w/Riff C
N.C.

I do be - lieve. I do be - lieve. I do be - lieve. I do be - lieve.

Gtr. II Full Full Full Full

Full Full Full Full

I do be - lieve. I do be - lieve. I do be - lieve, I do be - lieve, I do be - lieve.

Gtrs. I & II

Chorus / Outro
w/Rhy. Fig. 3 (1st 2 bars only) (Gtr. I: 4 times; Gtr. II: 3½ times)

N.C. E5 N.C. E5

Bet - ting on the cure. Yeah, it

N.C E5 N.C. E5

must get bet - ter than this. Need to feel se - cure. Yeah, it's

w/Rhy. Fig. 3 (Gtr. I)

N.C. E5 N.C.

got - ta get bet - ter than this, this, yeah.

Gtr. II

E5 N.C. E5

It must get bet - ter than this.

N.C. E5 N.C.

Bet - ting on the cure. Yeah, ev - 'ry - one's got to have the

1/2 Full 1/4 1/4 1/4 1/4

1/2 Full 1/4 1/4 1/4 1/4

suck - ness. 'cause ev - 'ry - one seems to need the cure.

H sl. sl. H

w/Rhy. Fill 6 E5

I do be - lieve, I do be - lieve, I do be - lieve.

Full Pull Pull P

Full Pull Pull P

Rhy. Fill 6 (Gtr. 1)

sl. P sl. P

POOR TWISTED ME

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderate Rock ♩ = 120
Triplet feel (♫ = ♩ ♪)

Intro
N.C.(A5)
Gtr. I

w/dist. & delay

*Striking muffled stgs. sometimes causes random harmonics to sound (next 5 bars).

1/2 Full

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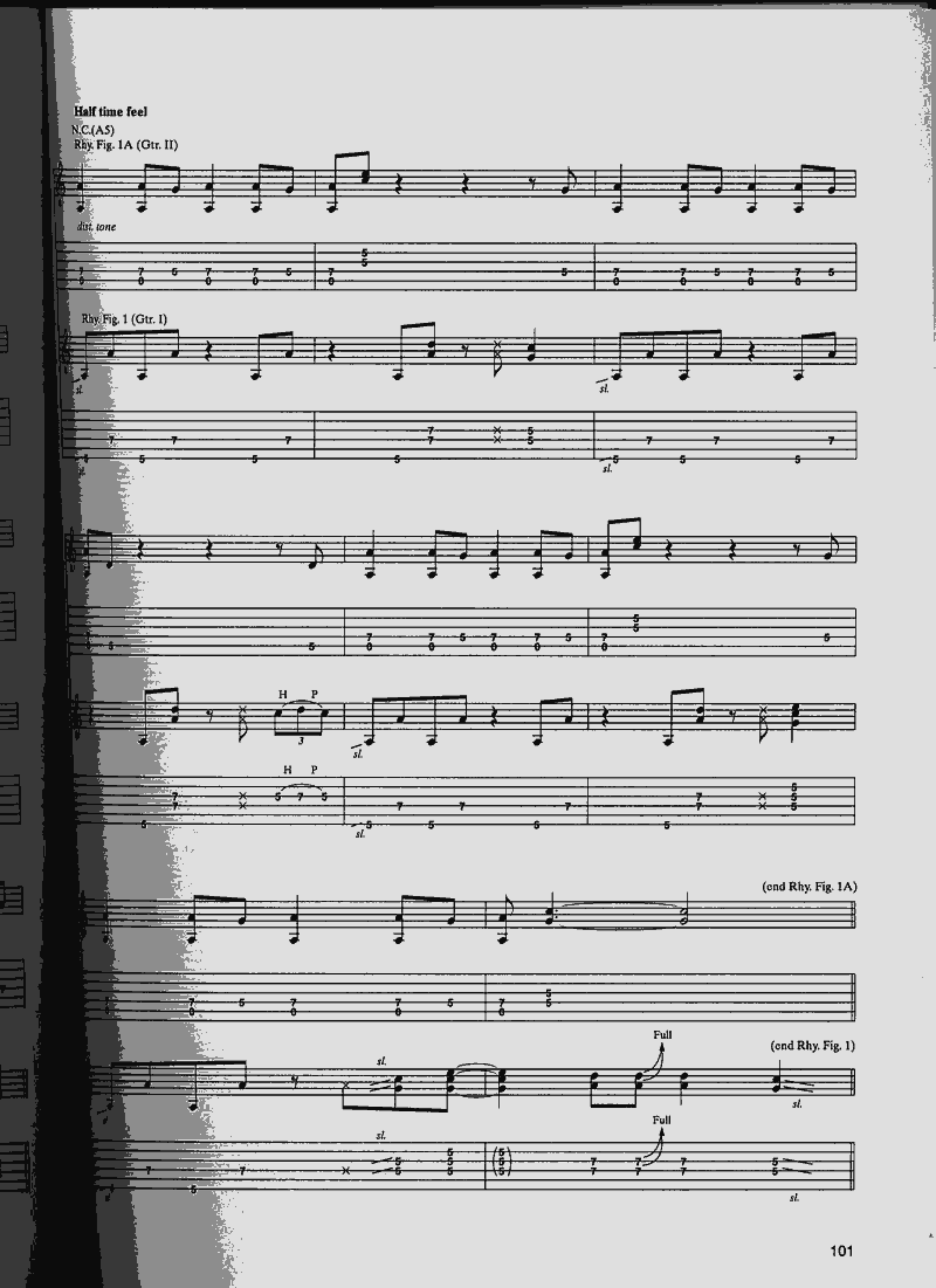

Half time feel
N.C.(A5)
Rhy. Fig. 1A (Gtr. II)
dist. tone
Rhy. Fig. 1 (Gtr. I)
sl.
H P
(end Rhy. Fig. 1A)
Full
(end Rhy. Fig. 1)

1st, 2nd Verses
N.C.(A5)

1. Oh, poor twist - ed me.
2. *See additional lyrics*

Gtrs. I & II

Oh, poor twist - ed me.

I
(Gtr. II out)

Gtrs. I & II

G5

feast on sym - pa - thy. I chew on suf - fer.

Gtr. III

dist. tone w/slide

Gtr. I

sl.

sl.

w/Rhy. Fig. 1A (last 4 bars only)
A5

Yeah, I chew on ag - o - ny.

*w/gtr.'s vol. knob

N.C.(A5)

(Gtr. II out)

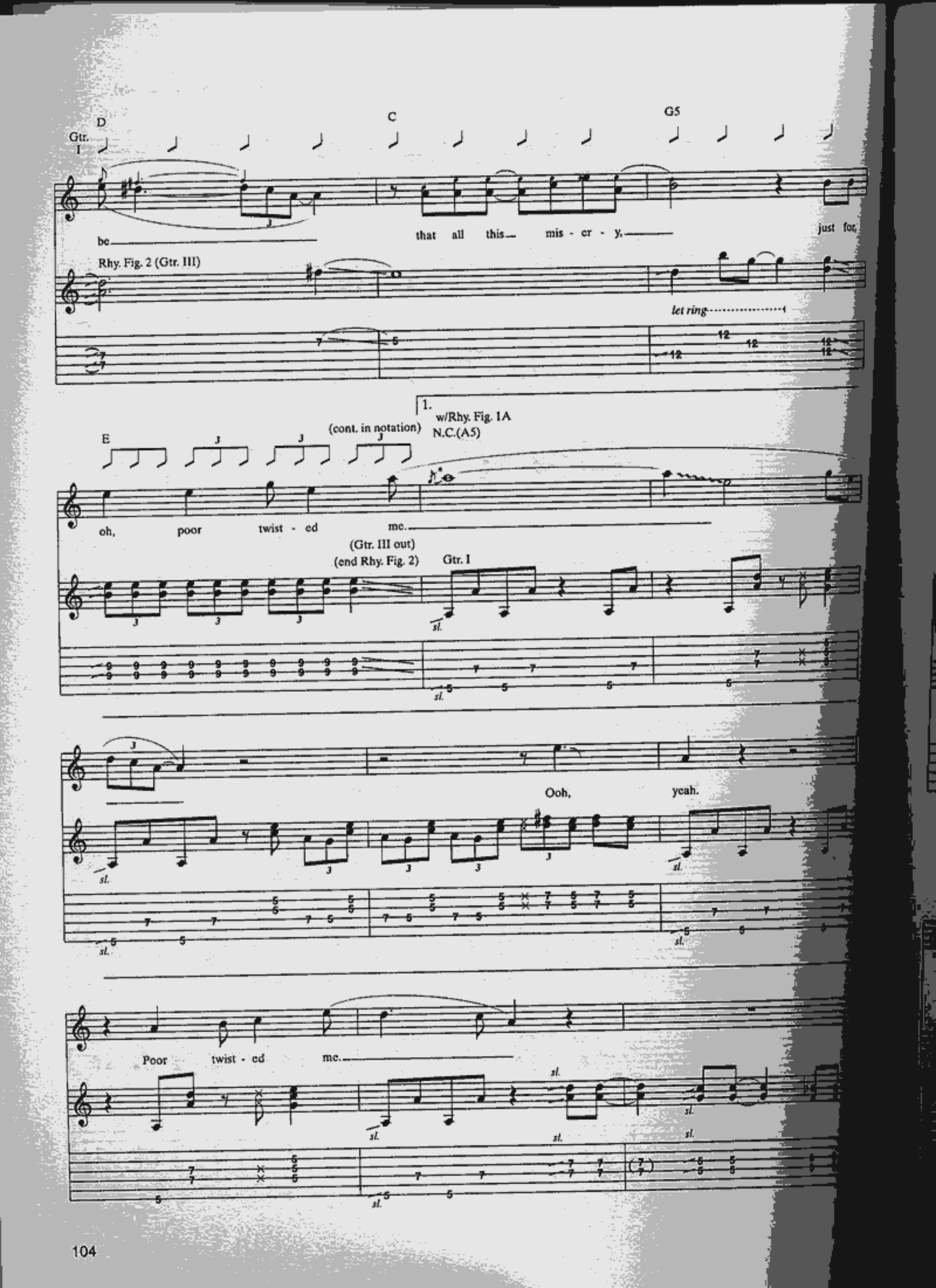
Swal- low whole the pain. But, oh, it's too good to

Rhy. Fill 1

(cont. in slashes)

sl.

sl.


D
C
G5
Gtr. I
be
that all this mis - cr - y,
just for,
Rhy. Fig. 2 (Gtr. III)
let ring
1.
w/Rhy. Fig. 1A
N.C.(A5)
E
(cont. in notation)
oh, poor twist - ed me.
(Gtr. III out)
(end Rhy. Fig. 2)
Gtr. I
sl.
Ooh, yeah.
Poor twist - ed me.

2.

w/Rhy. Fig. 1A (last 4 bars only)

N.C.(A5)

yeah.

Gtr. I

Full

Full

sl.

P

Full

Full

sl.

P

(end half time feel)

Bridge

G5

Rhy. Fig. 3 (Gtr. I)

Yeah. To fi - nal - ly reach the shore,

H

(cont. in slashes)

Riff A (Gtr. II)

sl.

H

sl.

sl.

sl.

F♯5 F5

sur - vive the storm. Now you're bare and cold. The sea was warm,

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

E5

(end Rhy. Fig. 3)

6 3fr. G — open E — 3fr. G

so warm, you bathe your soul a - gain.

(Gtr. II out)
(end Riff A)

Half time feel
Guitar solo
w/*Rhy. Fig. 1 (1st 6 bars only)

N.C.(A5)

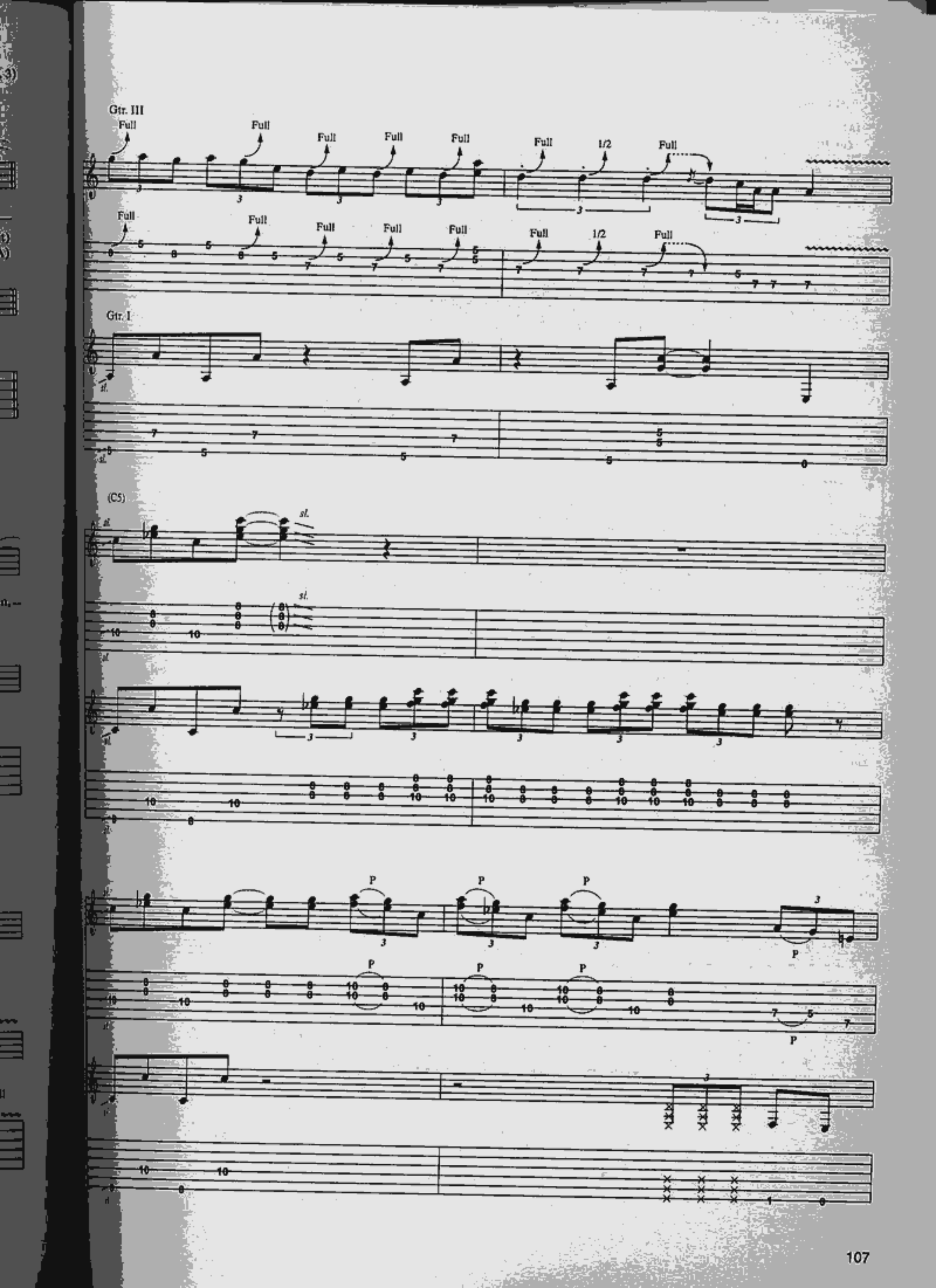
Ba - by, a - gain and a - gain, a - gain.

Gtr. III

w/o slide

*w/slight variations ad lib

yeah, yeah.


Gtr. III
Full
1/2
Gtr. I
(C5)
sl.
P

w/*Rhy. Fig. 1 (last 4 bars only)

(A5)

Gtr. III

1/4 P 1/4 P 1/4 P 1/4 P

*w/slight variations ad lib

Bridge
w/Rhy. Fig. 3 and Riff A

(end half time feel) G5

Yeah. To fi - nal - ly reach the shore, sur - vive the storm.

Full

(Gtr. III out)

Full

w/Rhy. Fill 1

F♯5 F5 E5

G E G

Now you're bare and cold. Yeah, the sea was warm, so warm, you bathe your soul a - gai-

Half time feel

3rd Verse

w/Rhy. Fig. 2 (1st 3 bars only)

w/Rhy. Fill 2

Gtr. I

D C G5 A5

Good to feel, my friend. Oh, woe is

(cont. in notation)

w/*Rhy. Fig. 2

D C G5 E

me. Such a bur - den to be, oh, poor twist - ed

*Omit slide on beat 1.

Rhy. Fill 2 (Gtr. III)

(w/slide)

w/*Rhy. Fig. 1A
N.C.(A5)

Yeah, yeah, yeah.

*w/slight variations ad lib

Yo, poor twist - ed me. Yeah.

let ring - 1

Oh, yo, yo, poor twist - ed me.

1/2 Full

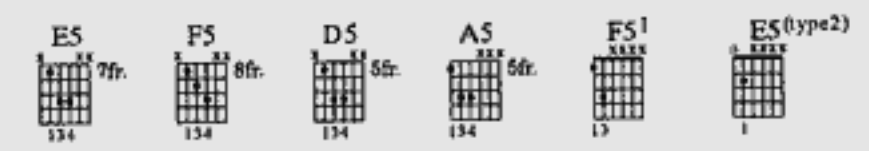
Gtrs. I & II

Additional Lyrics

2. Poor mistreated me
Poor mistreated me.
I drown without a sea.
Lungs filled with sorrow,
Lungs filled with misery.
Inhaling the deep, dark blue.
Woe, woe is me.
Such a burden to be
The poor mistreated me, yeah.

WASTING MY HATE

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 step:

⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderate Rock ♩ = 148

Intro

Gtr. I

N.C.
Riff A

mf

clean tone

bkwds. rake

(end Riff A)

Chorus
w/*Riff A
N.C.

Good day, how do, and I send a

*1st note is tied, not struck.

to you. Don't waste, waste your

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Faster ♩ = 168

D5 E5

— and I won't waste — my hate — on you. —

Gtr. I

P H

Gtrs. I & II

f P.M.

dist. tone

P H

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5

(Gtr. II cont. in slashes)

Gtr. II E5 *sl.*

Riff B (Gtr. I)

P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. *sl.* P.M. *sl.*

sl. *sl.*

Open E

P.M. P.M.

(cont. in notation)

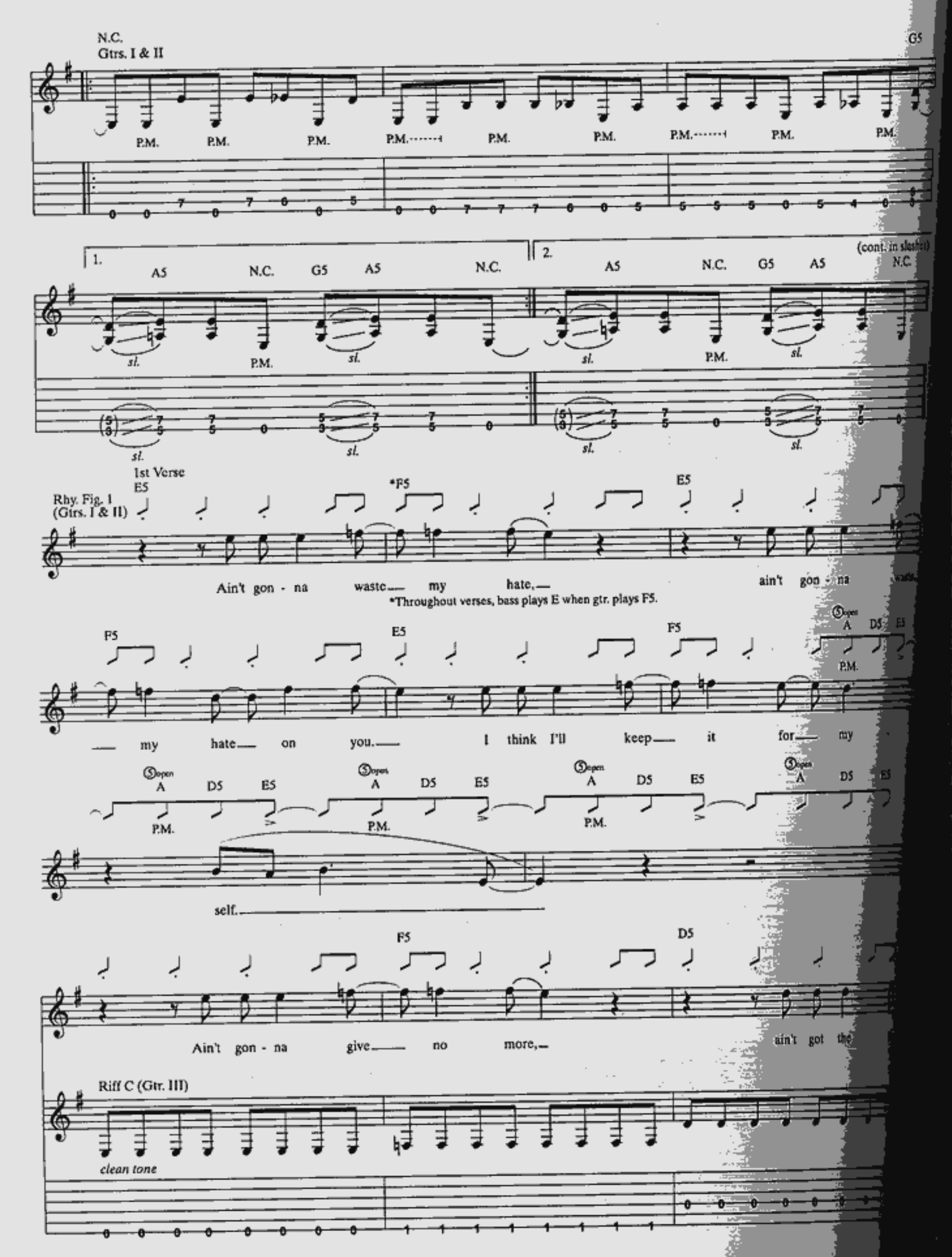
(end Riff B)

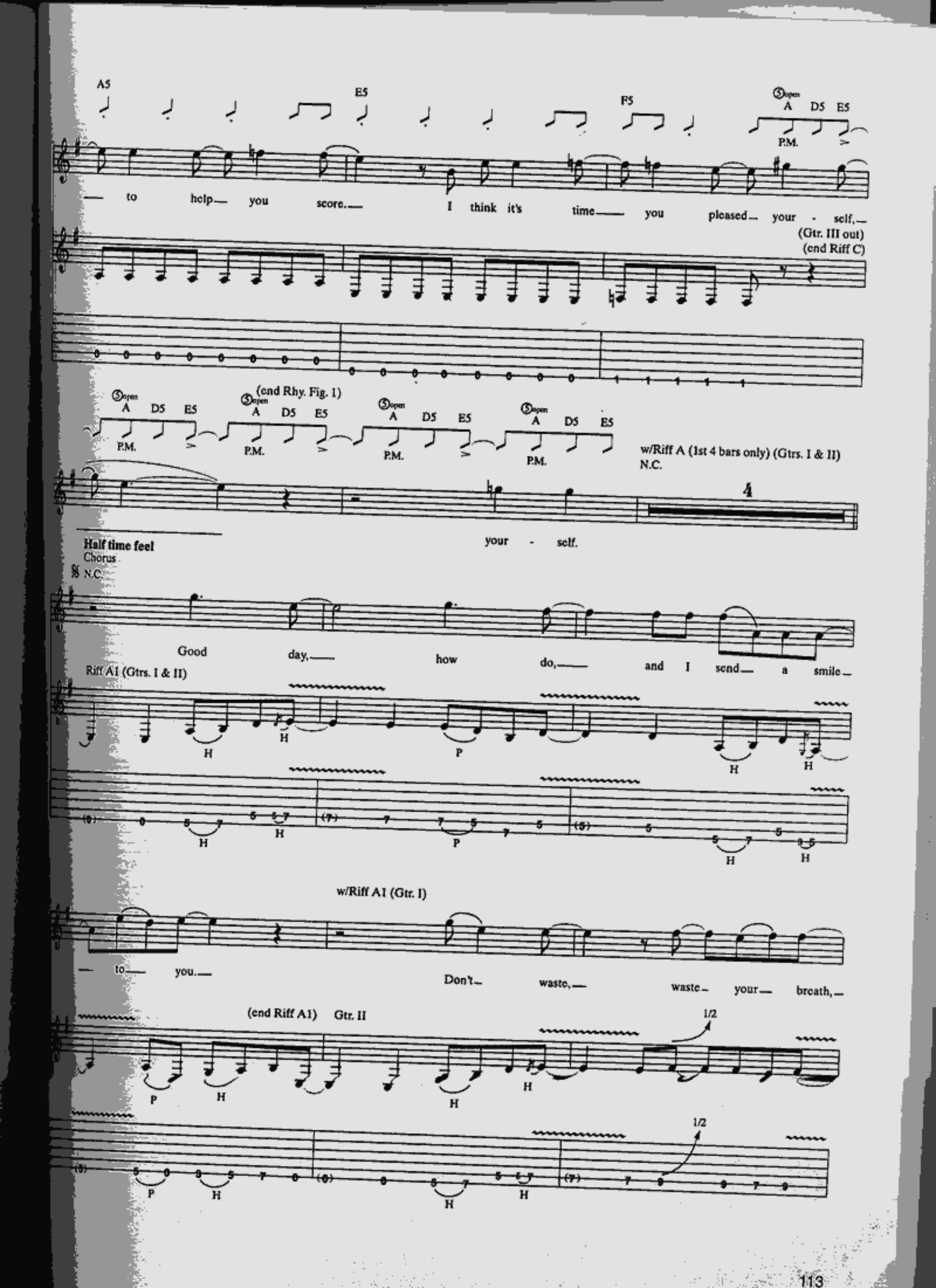
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. *sl.* *sl.*

(Vocal:) Yeah.

P.M.

sl. *sl.*


N.C.
Gtrs. I & II
G5
P.M.
1.
A5
N.C.
G5
A5
N.C.
2.
(cont. in slashes)
sl.
1st Verse
Rhy. Fig. 1
(Gtrs. I & II)
E5
*F5
Ain't gon - na waste my hate,
ain't gon - na
*Throughout verses, bass plays E when gtr. plays F5.
F5
my hate on you.
I think I'll keep it for my
open
A
D5
self.
Ain't gon - na give no more,
ain't got the
Riff C (Gtr. III)
clean tone


A5
E5
F5
Open A D5 E5
P.M.
— to help— you score.— I think it's time— you pleased— your - self,—
(Gtr. III out)
(end Riff C)
(end Rhy. Fig. 1)
w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.
4
your - self.
Half time feel
Chorus
N.C.
Good day,— how do,— and I send— a smile—
Riff A1 (Gtrs. I & II)
H
P
w/Riff A1 (Gtr. I)
— to— you.— Don't— waste,— waste— your— breath,—
(end Riff A1)
Gtr. II
1/2

and I won't waste my hate on you,

Gtrs. I & II

H

H

2nd time to Coda I;
3rd time to Coda II

(end half time feel)

waste my hate on you.

Hate!

(3rd time Gtr. I cont. in slashes)

w/*Riff B (Gtrs. I & II)
N.C.

G5 A5 N.C. G5 A5 N.C.

*Last note is not tied.

G5 A5 N.C. G5 A5 N.C.

Ha, ha

2nd Verse
w/*Rhy. Fig. 1

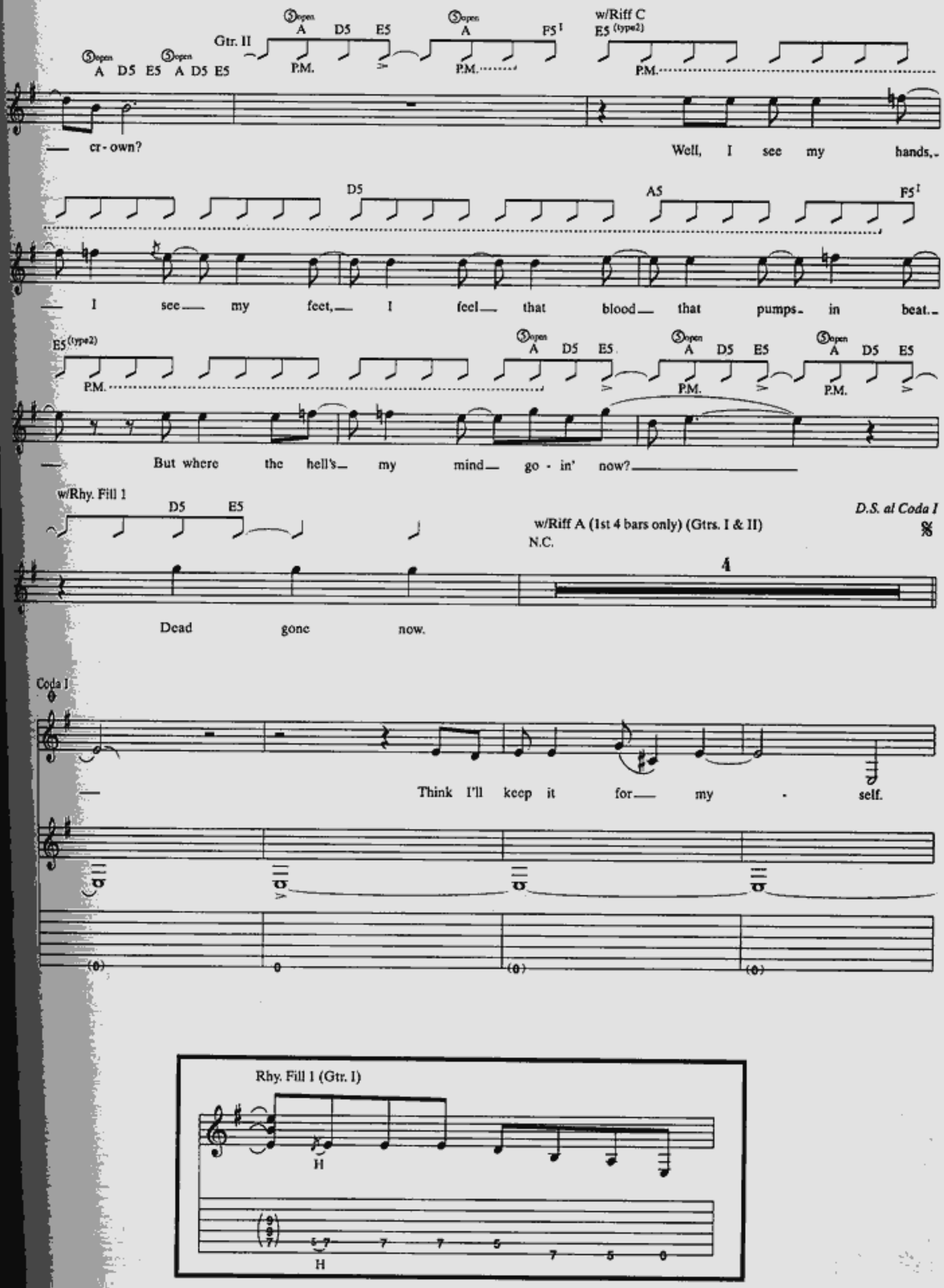
E5 F5 E5

Think you're worth - y now? You think e - nough to

*Gtr. II plays 1st 7 bars only.

F5 E5 F5

ven raise the brow and to laugh and tip that two - pr


Gtr. II
A D5 E5 A D5 E5
A D5 E5 A F5
w/Riff C
E5 (type2)
P.M.
cr - own?
Well, I see my hands,
D5 A5 F5
I see my feet, I feel that blood that pumps in beat.
E5 (type2)
A D5 E5
But where the hell's my mind go - in' now?
w/Rhy. Fill 1
D5 E5
w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.
D.S. al Coda I
Dead gone now.
Coda I
Think I'll keep it for my - self.
Rhy. Fill 1 (Gtr. I)
H

Play 4 times

(end half time feel)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5

Hate!

(4th time Gtr. II cont. in slashes)

* P.M. P.M. P.M. P.M. P.M.

*Last 2 times, Gtr. II omits all P.M.'s.

3rd Verse
w/Rhy. Fig. 1 (1st 14 bars only)

Gtr. II

E5 E5 (type2) F5 E5 (type2)

P.M. P.M.

Ain't gon - na waste my hate. But I'm so

F5 E5 (type2) A D5 E5

P.M.

y when they say, "Bet - ter to give than to re - ceive",

A D5 E5 A D5 E5 A D5 E5 A D5 E5 w/Riff C E5 (type2)

P.M. P.M. P.M. P.M. P.M.

Ain't gon - na

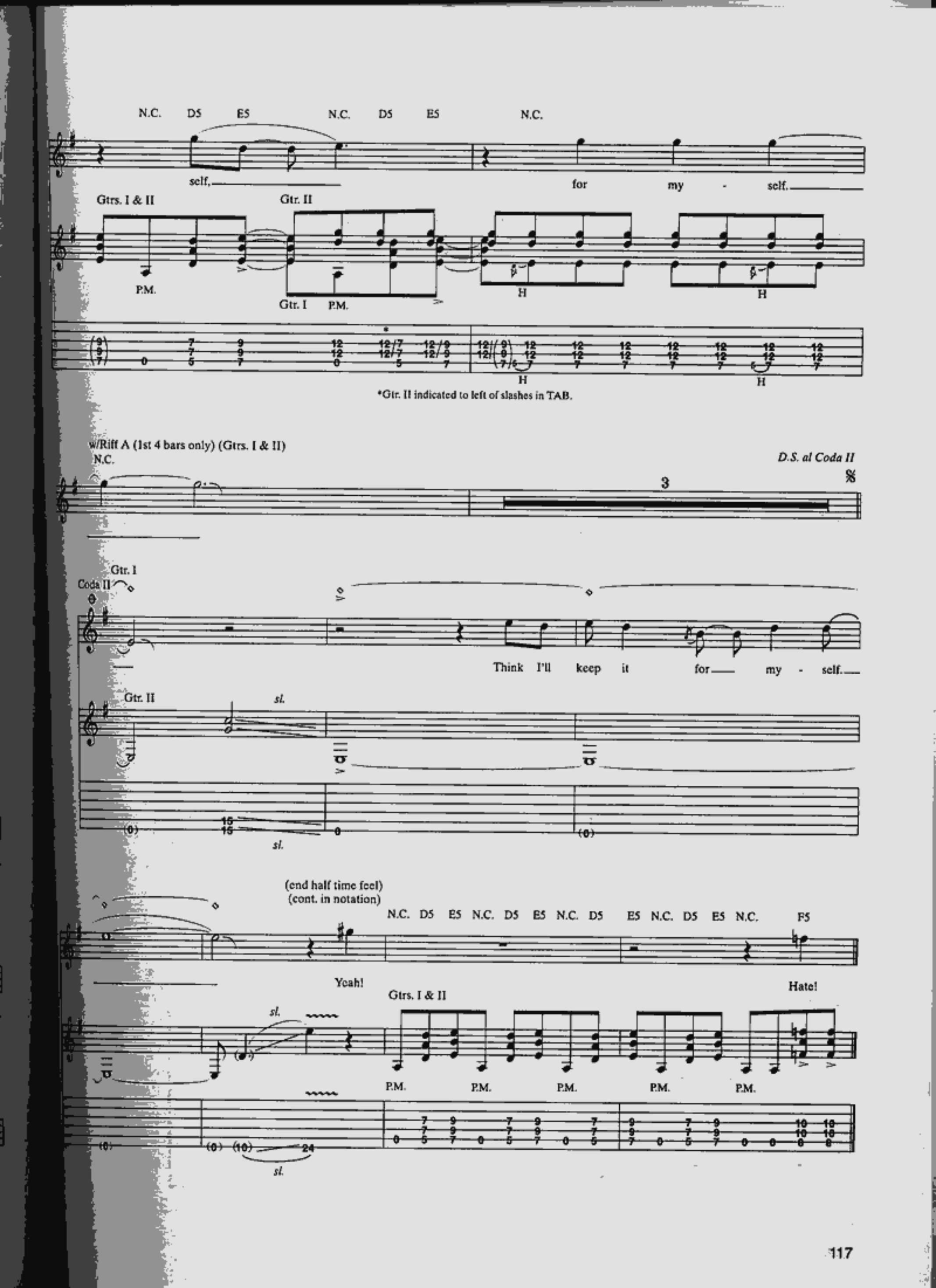
D5 A5 F5

my hate, no, no. Ain't got time to waste my hate on you.

E5 (type2) A D5 E5

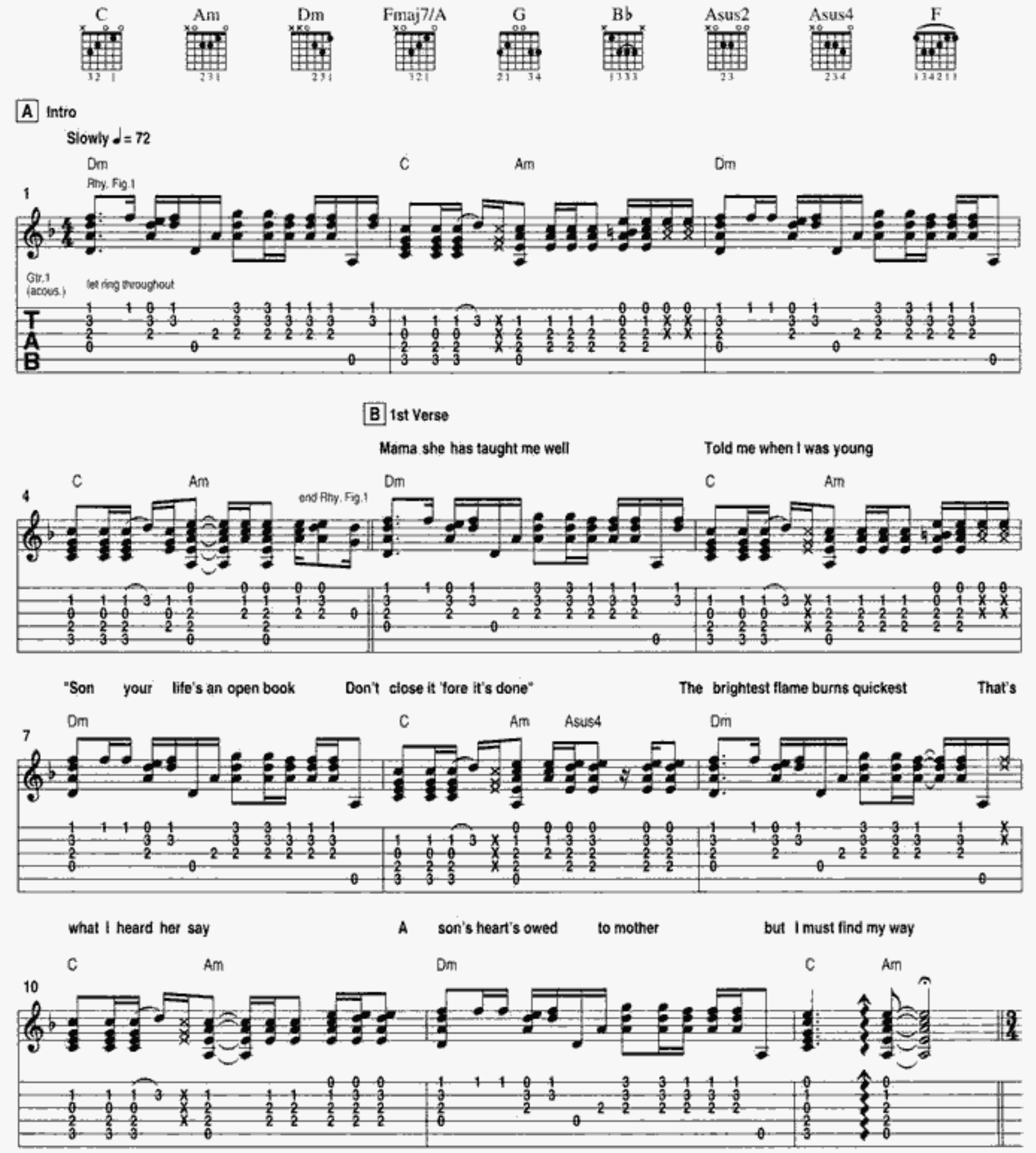
P.M.

I think I'll keep it all for my


N.C. D5 E5 N.C. D5 E5 N.C.
self, for my - self.
Gtrs. I & II
Gtr. II
P.M.
Gtr. I P.M.
H
H
*Gtr. II indicated to left of slashes in TAB.
w/Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.
D.S. al Coda II
3
Gtr. I
Coda II
Think I'll keep it for my - self.
Gtr. II
sl.
(end half time feel)
(cont. in notation)
N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. F5
Yeah!
Hate!
Gtrs. I & II
P.M. P.M. P.M. P.M. P.M.

Mama Said

WORDS AND MUSIC BY JAMES HETFIELD AND LARS ULRICH
TRANSCRIBED BY JEFF JACOBSON
As heard on Metallica's Elektra recording **Load**



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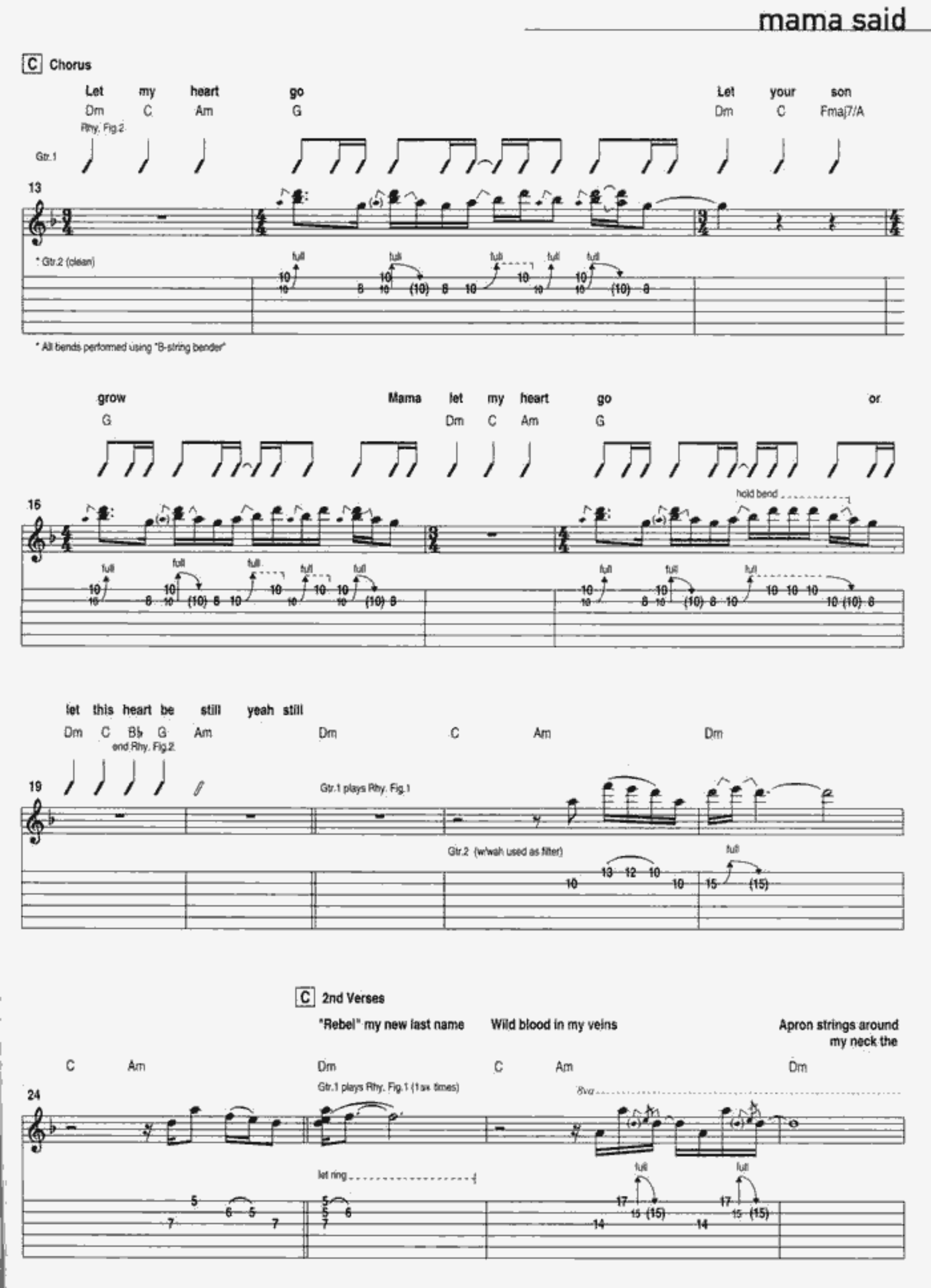
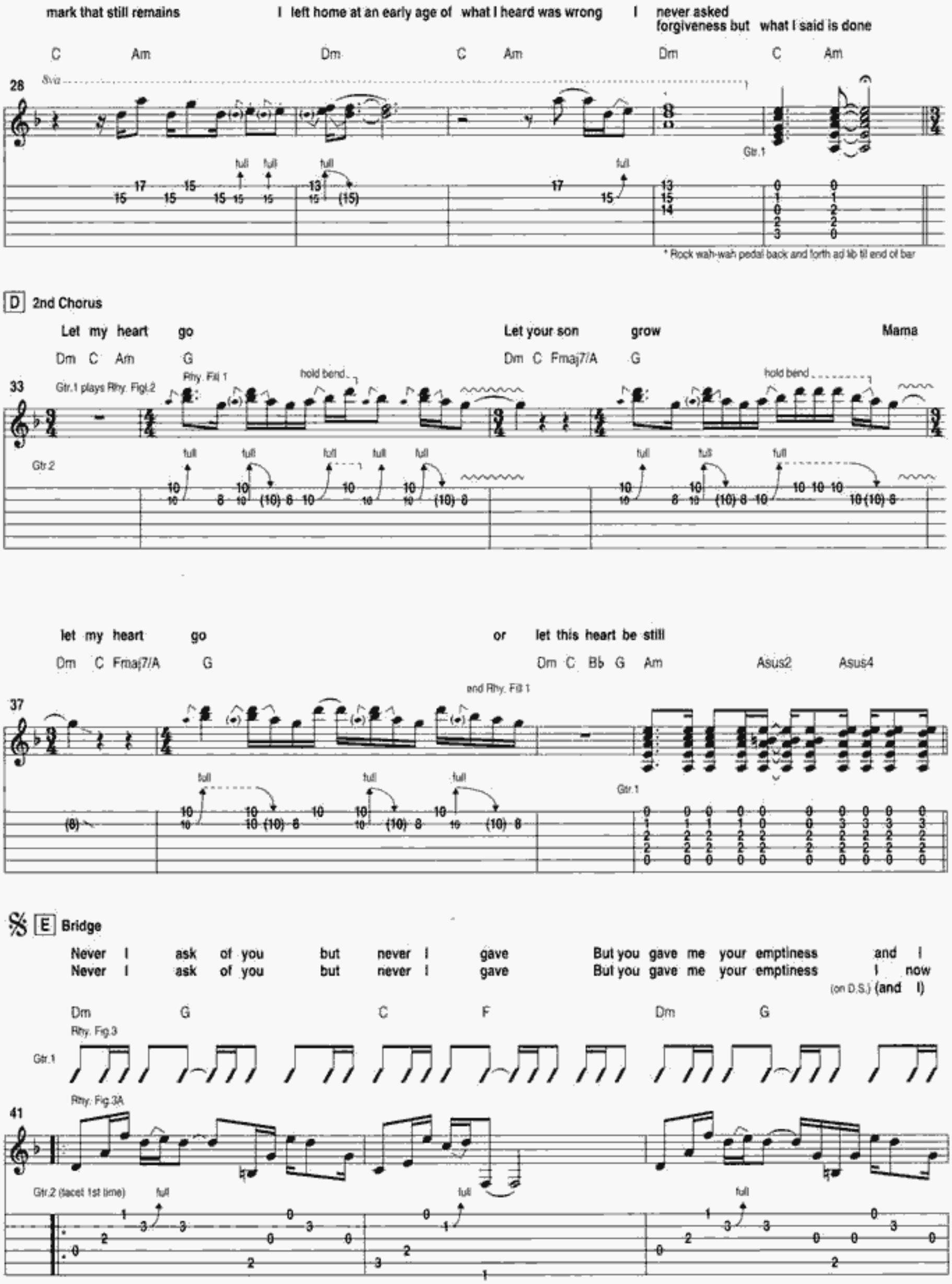

C Chorus
Let my heart go Let your son
Dm C Am G Dm C Fmaj7/A
Rhy. Fig.2
Gtr.1
13
* Gtr.2 (clean)
full
* All bends performed using "B-string bender"
grow Mama let my heart go or
G Dm C Am G
16
hold bend
let this heart be still yeah still
Dm C Bb G Am Dm C Am Dm
end Rhy. Fig.2
19
Gtr.1 plays Rhy. Fig.1
Gtr.2 (w/wah used as filter)
C 2nd Verses
"Rebel" my new last name Wild blood in my veins Apron strings around my neck the
C Am Dm C Am Dm
24
Gtr.1 plays Rhy. Fig.1 (1 3/4 times)
let ring
8va


mark that still remains I left home at an early age of what I heard was wrong I never asked forgiveness but what I said is done

* Rock wah-wah pedal back and forth ad lib til end of bar
D 2nd Chorus
Let my heart go Let your son grow Mama

Gtr.1 plays Rhy. Fig.2
Rhy. Fill 1
hold bend

let my heart go or let this heart be still

end Rhy. Fill 1

E Bridge
Never I ask of you but never I gave But you gave me your emptiness and I
Never I ask of you but never I gave But you gave me your emptiness I now
(on D.S.) (and I)

Rhy. Fig.3

Rhy. Fig.3A

Gtr.2 (tacet 1st time)

(2nd time on D.S.) *To Coda*

take to my grave
take to my grave

C F end Rhy. Fig.3

44

full

So let this heart be still

Dm C B♭ G Am Asus4

Gtr.1

F 3rd Verse

Mama now I'm coming home I'm not all you wished of me

A mother's love for her son unspoken help me be

Yeah I

47

Dm C Am Dm C Am

Gtr.1 plays Rhy. Fig.1 (1 3/4 times)

Gtr.2

full full full

took your love for granted and all the things you said to me

yeah

I need your arms to welcome me but a cold stone's all I see

Dm C Am Dm C Am

51

full full

G 3rd Chorus

Let my heart go

Let your son grow

Mama

G Dm C Fmaj7/A G

Gtr.2 plays Fill 1

55

let my heart go

or let this heart be

Dm C Fmaj7/A G Dm C B♭ G

59

mama said

still Let my heart go Mama

Am Asus2 Asus4 Dm C Am Dm

Gtr.3 plays Rhy. Fig.4

Gtr.1

62

hold bend

Gtr.2

full

let my heart go Mm ya never let my heart go So

C Am Dm C Am Dm

65

full full

full

let this heart be still whoa

C B♭ G Am Dm G

Gtr.2 plays Rhy. Fig.3A

68

full

C F Dm G C F

D.S. 𝄋 al Coda ⊕

71 Gtr.1

⊕ Coda

let this heart be still

Dm C B♭ G Am

74 Gtr.1 ritard

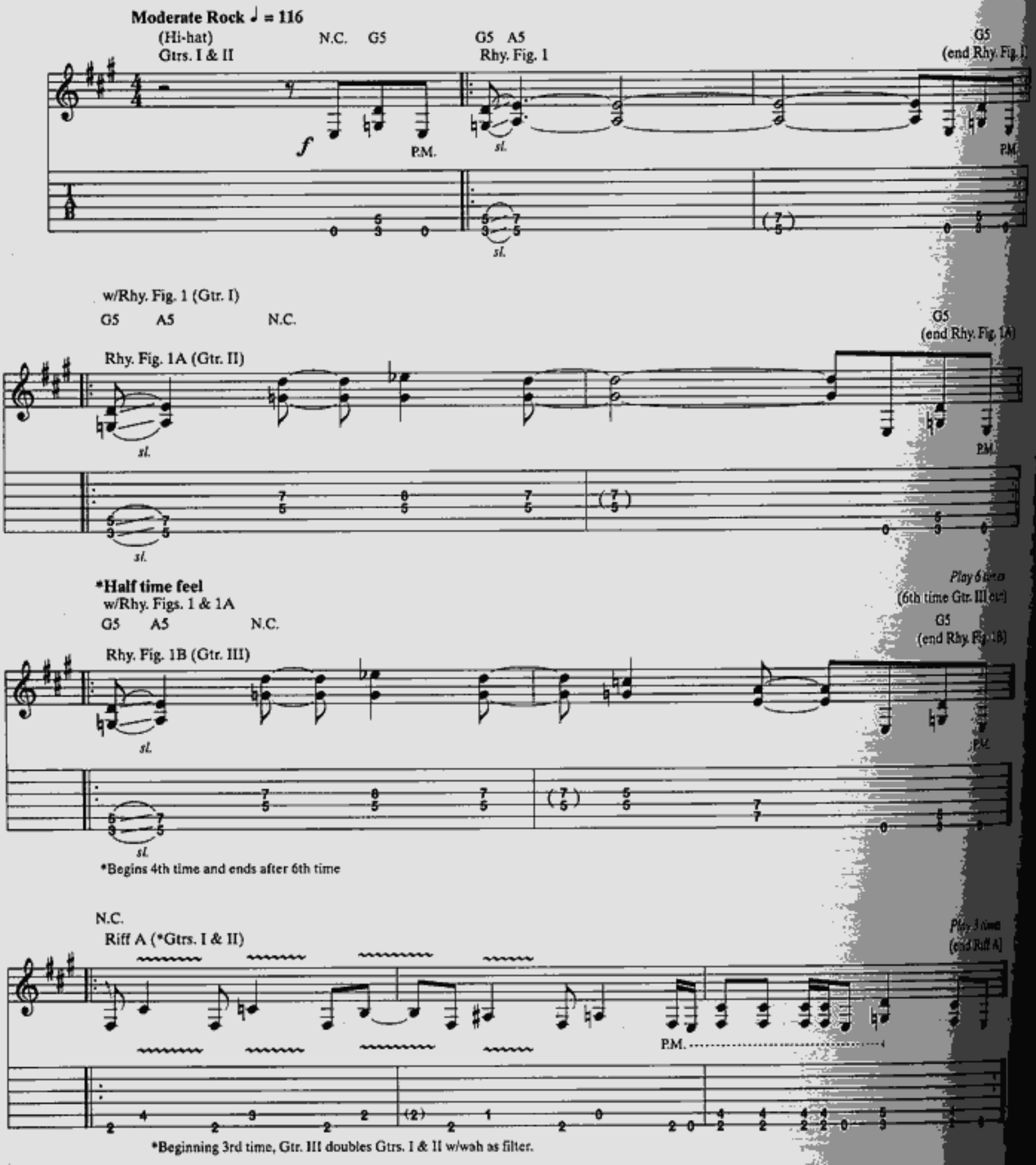
Rhy. Fig.4

D5 C5 A5 D5 (play 3 times) D5 C5 B♭5 G5 A5 D5

Gtr.3 (elec. w/dist.)

THORN WITHIN

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



*Begins 4th time and ends after 6th time

*Beginning 3rd time, Gtr. III doubles Gtrs. I & II w/wah as filter.

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N.C.

Gtrs. II & III

(Gtrs. II & III out)

Gtr. I

let ring

(cont. in slashes)

1st, 2nd Verses

Gtr. I

(Gtr. I out)

A5 B5

1. For - give me, Fa - ther, for I have sinned.
2. *See additional lyrics*

*Gtr. II

let ring
clean tone w/chorus

H

*During 2nd Verse, play all parts w/slight variations ad lib.

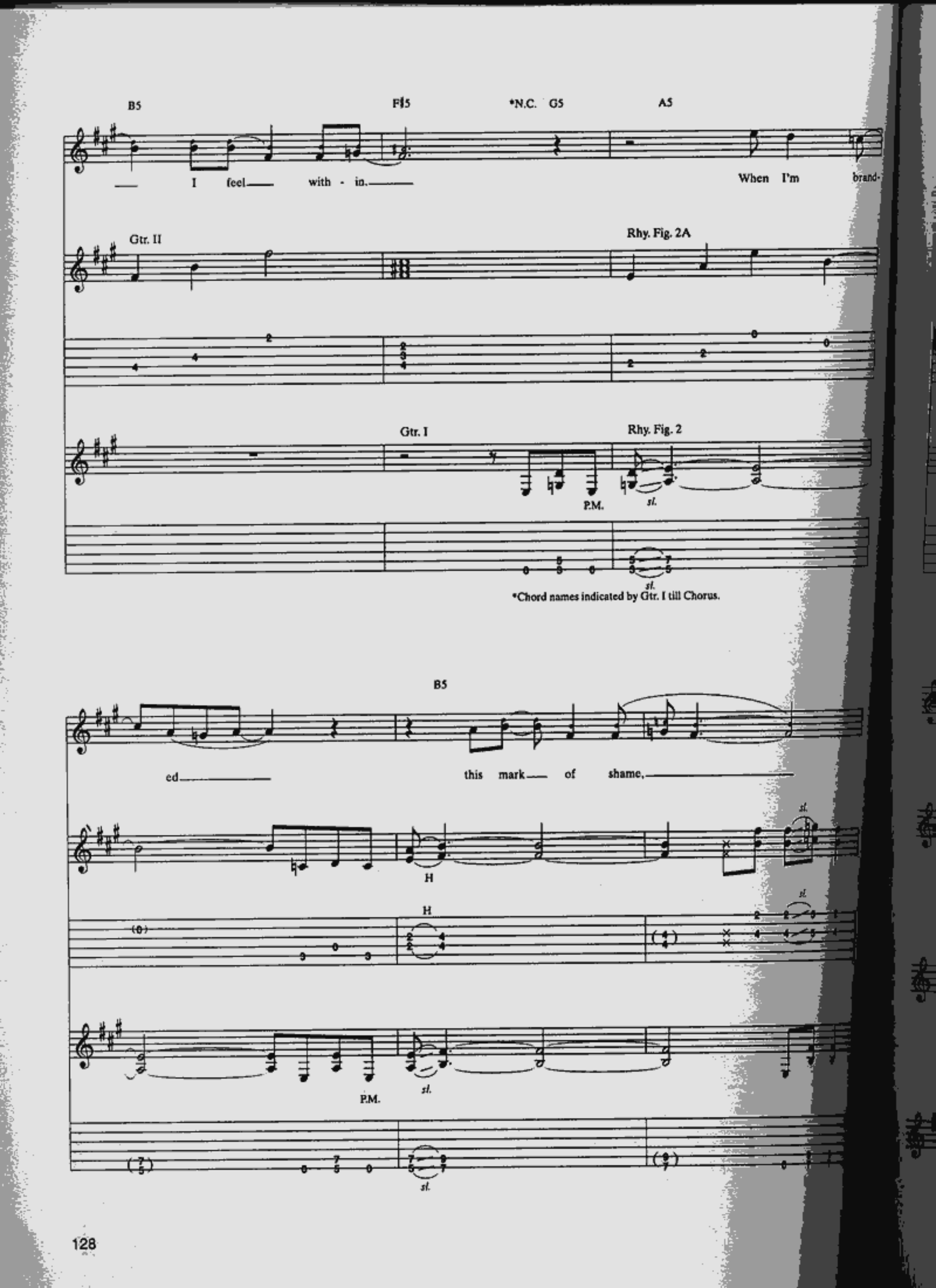
G6

F♯7

Find me guilt - y of the life

sl.

let ring


B5
F♯5
*N.C. G5
A5
I feel with - in.
When I'm brand-
Gtr. II
Rhy. Fig. 2A
Gtr. I
Rhy. Fig. 2
P.M.
sl.
*Chord names indicated by Gtr. I till Chorus.
B5
ed
this mark of shame,
H
P.M.

G5 F♯5 B5 A5

should I look down,— dis - graced,— or straight— a - head— and know— that you— must blame.—

(end Rhy. Fig. 2A)

*dist. tone

(end Rhy. Fig. 2)

sl. sl. P.M. sl.

sl. *Chorus off sl. sl.

Chorus
w/Riff A (4 times) (Gtrs. I & II)

N.C.

I am—

{1.2. the / 3. your} se - cret.— I am—

(I am.—

w/Riff A (2 times) (*Gtr. III)

{1.2. the / 3. your} sin.— I am—

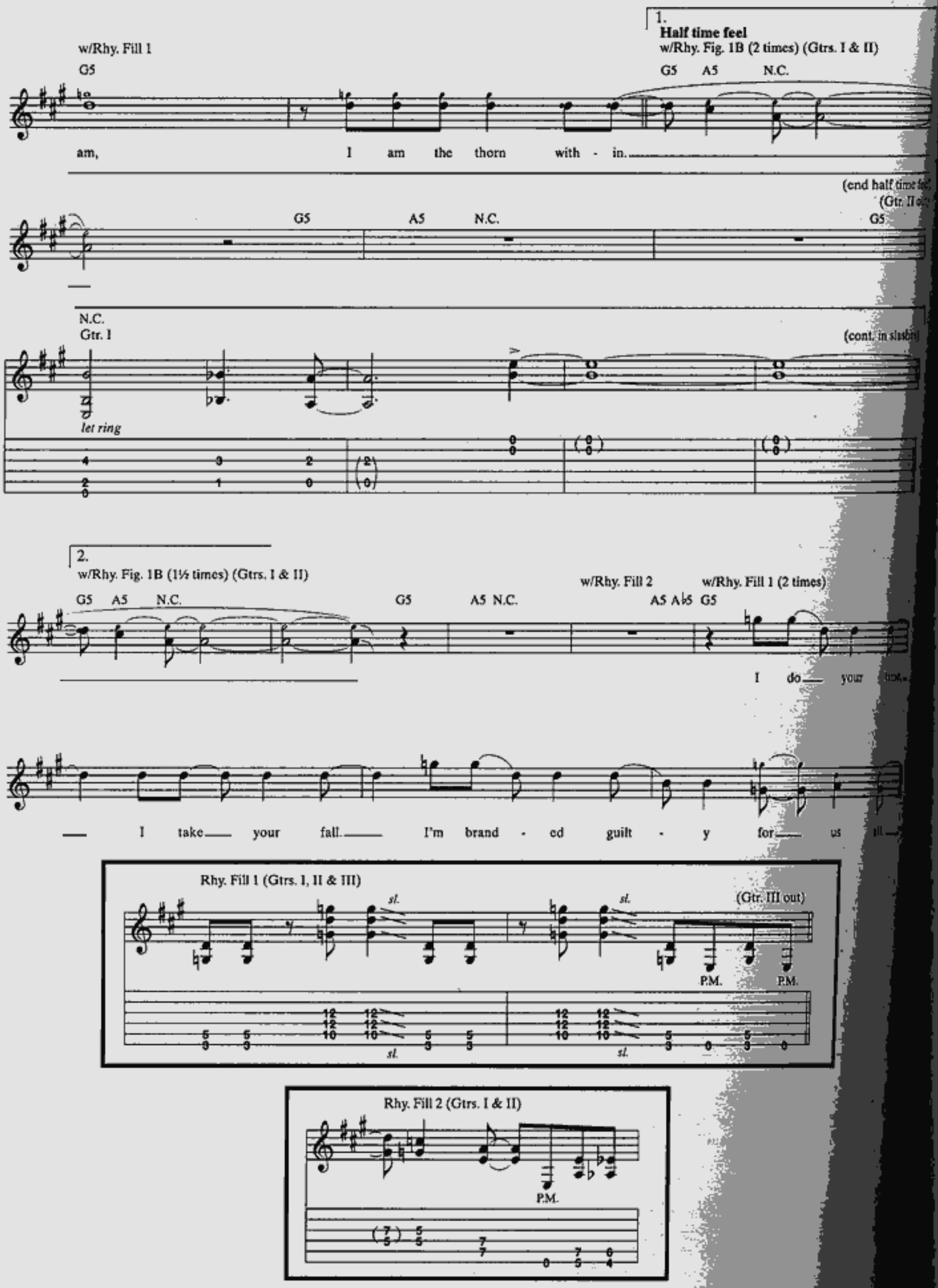
I am.—

*w/wah as filter

3rd time to Coda

{1.2. the / 3. your} guilt - y.— And I

I am.)—


w/Rhy. Fill 1
G5
am, I am the thorn with - in.
1.
Half time feel
w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)
G5 A5 N.C.
(end half time fe
(Gtr. II o
G5 A5 N.C. G5
N.C.
Gtr. I
let ring
(cont. in slashes)
2.
w/Rhy. Fig. 1B (1½ times) (Gtrs. I & II)
G5 A5 N.C. G5 A5 N.C.
w/Rhy. Fill 2
A5 A♭5 G5
w/Rhy. Fill 1 (2 times)
I do your
I take your fall. I'm brand - ed guilt - y for us all
Rhy. Fill 1 (Gtrs. I, II & III)
sl.
(Gtr. III out)
P.M.
Rhy. Fill 2 (Gtrs. I & II)
P.M.

Half time feel
Guitar solo
w/*Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5 A5

Gtr. I

Full

H sl.

Full

sl.

*w/slight varintions ad lib

H

B5

Full

sl. H sl.

G5

1/2

H P

Full

sl. H sl.

1/2

H P

F♯5 B5

w/Rhy. Fill 3

F♯5 G5

sl.

P.M.

sl.

3rd Verse
w/*Rhy. Figs. 2 (Gtr. I) & 2A (** Gtr. II)

G5 A5 B5

So point your fin - gers, point right at me.

*Both gtrs. w/slight variations ad lib

**Clean tone w/chorus

Rhy. Fill 3 (Gtr. II)

P.M.

G5 F♯5

For I am shad - ows and will fol -

D.S. al Coda

B5 A5

low you. One and the same are we.

Outro
w/Riff A (1st 2 bars only) (12 times)

Coda

G5 N.C.

am, I am the thorn with - in.

*All gtrs. sl. sl. Gtr. III 1/2

P.M. 1/2

*Gtr. III: wah off

I am the thorn with - in -

1/2 1/2

1/2 1/2

1/2 1/2 1/2

1/2 1/2 1/2

Gtr. II substitute Rhy. Fig. 4 (4 times)

F♯5 N.C.

I am the thorn with - in.

1/4 1/2 1/2

sl.

1/4 1/2 1/2

sl.

F♯5 N.C. F♯5

I am the thorn with - in.

1/2 Full 1/2

sl.

1/2 Full 1/2

sl.

N.C. F♯5 N.C.

I am the thorn with - in.

1/2 1/2 1/2 H P

1/2 1/2 1/2 H P

Rhy. Fig. 4

1/2

1/2

F♯5 N.C. F♯5

1/2 Full Full Full H

1/2 Full Full Full H

N.C. F♯5 N.C.

I am the thorn with - in.

P Full H sl. sl. 1/2 1/2

P Full H sl. 1/2 1/2 sl.

F♯5 N.C. F♯5

1/2 1/2 Full Gtr. III

Gtrs. I & II

rit.

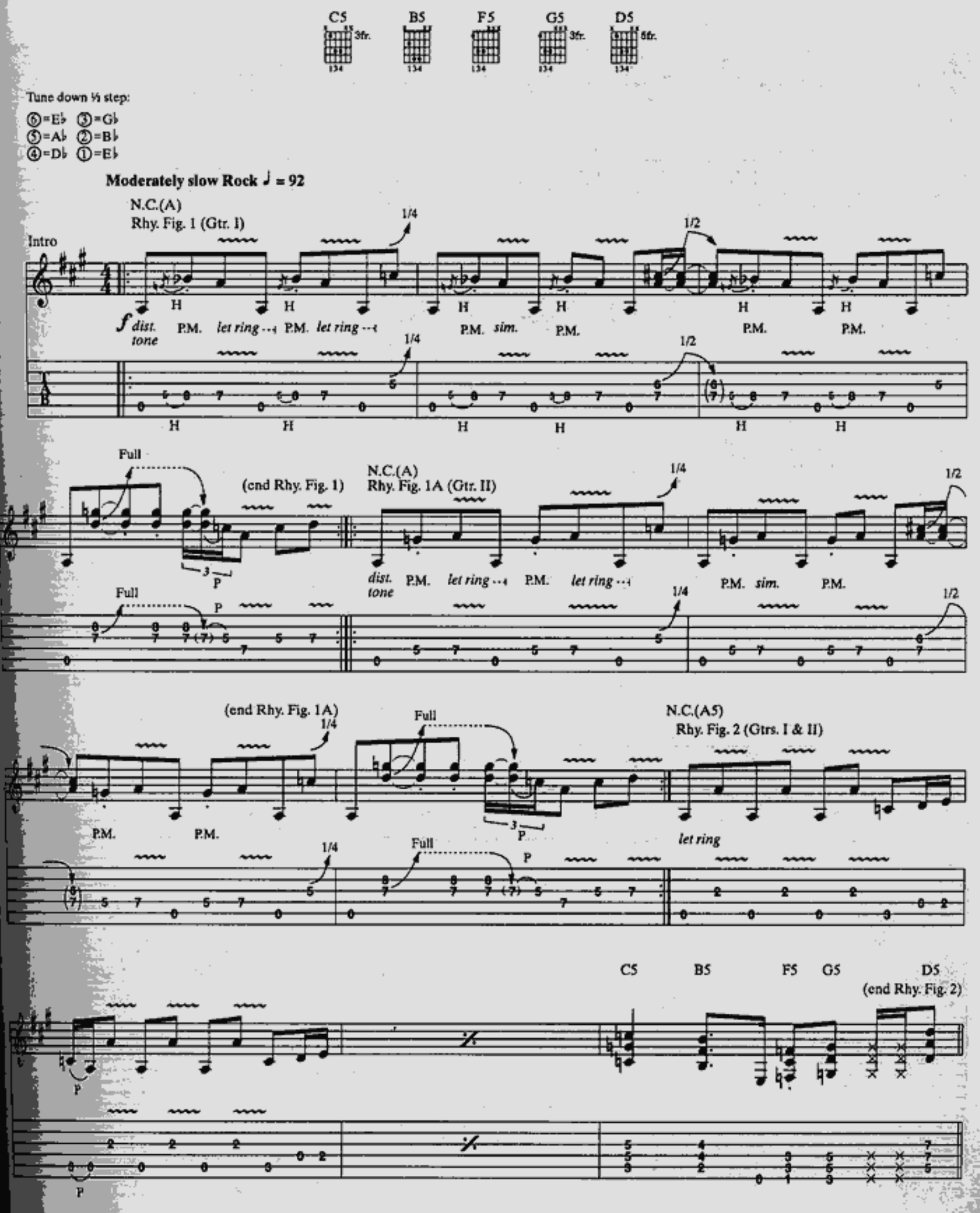
1/2 1/2 Full

Additional Lyrics

2. Forgive me, Father, for I have sinned.
Find me guilty when true guilt is from within.
So point your fingers, point right at me.
For I am shadows and will follow you.
One and the same are we. *(To Chorus)*

RONNIE

Words and Music by
James Hetfield and Lars Ulrich



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1st Verse

E5 D5

Sto - ry starts,— qui - et town.— Small town boy,— big— time frown.—

Rhy. Fig. 3A (Gtr. II)

H P sl. sl. sl. sl. sl. sl. sl. H

H P sl. sl. sl. sl. sl. sl. H

Rhy. Fig. 3 (Gtr. I)

H P sl. H P H sl. H

H P sl. H P H sl. H

E5 D5 C5

Nev - er talks,— nev - er plays.— Dif - f'rent path,— lost his— way.—

(end Rhy. Fig. 3A)

sl. sl. sl. sl. sl. sl.

sl. sl. sl. sl. sl. sl. sl. sl. sl.

(end Rhy. Fig. 3)

H P sl. H

H P sl. H

N.C.(A)

Then

Rhy. Fig. 2A
Gtrs. I & II

Gtr. II

(end Rhy. Fig. 2A)

let ring

Gtr. I

*Gtr. II indicated to left of slashes in TAB.

2nd Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5 D5

streets of red,— red I'm a - fraid.— There's no con - fet - ti, no pa - rade.— Noth -

E5 D5 G5

ing hap - pens in this bor - ing place,— but, oh my God,— how it all— did change.— Now they

Rhy. Fill 1 (Gtr. I)

H P *sl.* *sl.*

H P *sl.* *sl.*

D5 C5/D D5 C5 B5

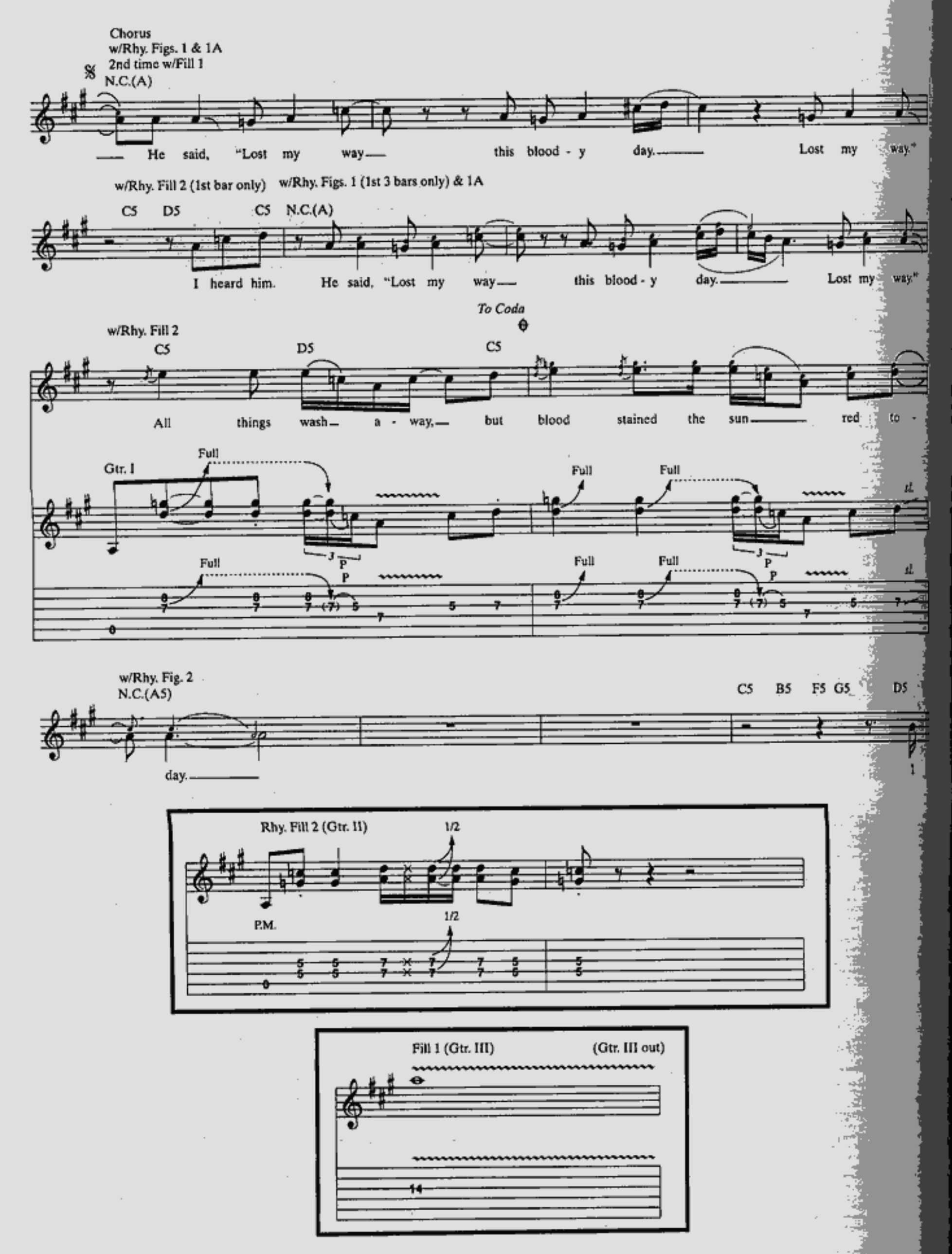
all pray,— blood stain wash a - way.—

Rhy. Fig. 4 (Gtrs. I & II)

(end Rhy. Fig. 4)

sl.

sl.


Chorus
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 1
N.C.(A)
He said, "Lost my way this blood - y day. Lost my way."
w/Rhy. Fill 2 (1st bar only)
w/Rhy. Figs. 1 (1st 3 bars only) & 1A
C5 D5 C5 N.C.(A)
I heard him. He said, "Lost my way this blood - y day. Lost my way."
To Coda
w/Rhy. Fill 2
C5 D5 C5
All things wash a - way, but blood stained the sun red to -
Gtr. I
Full
P
w/Rhy. Fig. 2
N.C.(A5)
C5 B5 F5 G5 D5
day.
Rhy. Fill 2 (Gtr. II)
1/2
P.M.
Fill 1 (Gtr. III)
(Gtr. III out)

3rd Verse
w/Rhy. Figs. 3 & 3A

E5 D5

al - ways said, "Some - thin' wrong with lit - tle, strange Ron - nie Long."

E5 D5 C5

Nev - er laughed, nev - er smiled. Talked a - lone for miles and miles and

w/Rhy. Fig. 2A
N.C.(A)

miles.

Gtr. III

Full Full P P P H 1/2 Full P 1/2 Full H

w/light dist.

Full Full P P P H 1/2 Full P 1/2 Full H

4th Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E5 D5

Gal - low calls, "Son," I say, "keep your smile and laugh all day. Think

sl. sl. P H H Full

sl. sl. P H H Full

w/Rhy. Fill 1

E5 D5 G5

once a - gain in this bor - ing place, for lit - tle boys, how they soon change." Now they

sl. sl. Full H Full H Full H Full H

sl. sl. Full H Full H Full H Full H

w/Rhy. Fig. 4

D5 C5/D D5 C5 B5

D.S. al Coda

all pray. blood stain wash a - way.

(cont. in Fill 1)

let ring

w/*Fill 2 (8 times)

Coda

Gtr. II

blood stained the sun red to - day.

*Play w/slight variations ad lib (throughout).

(cont. in notation) N.C.(A)

Yeah.

Gtr. II

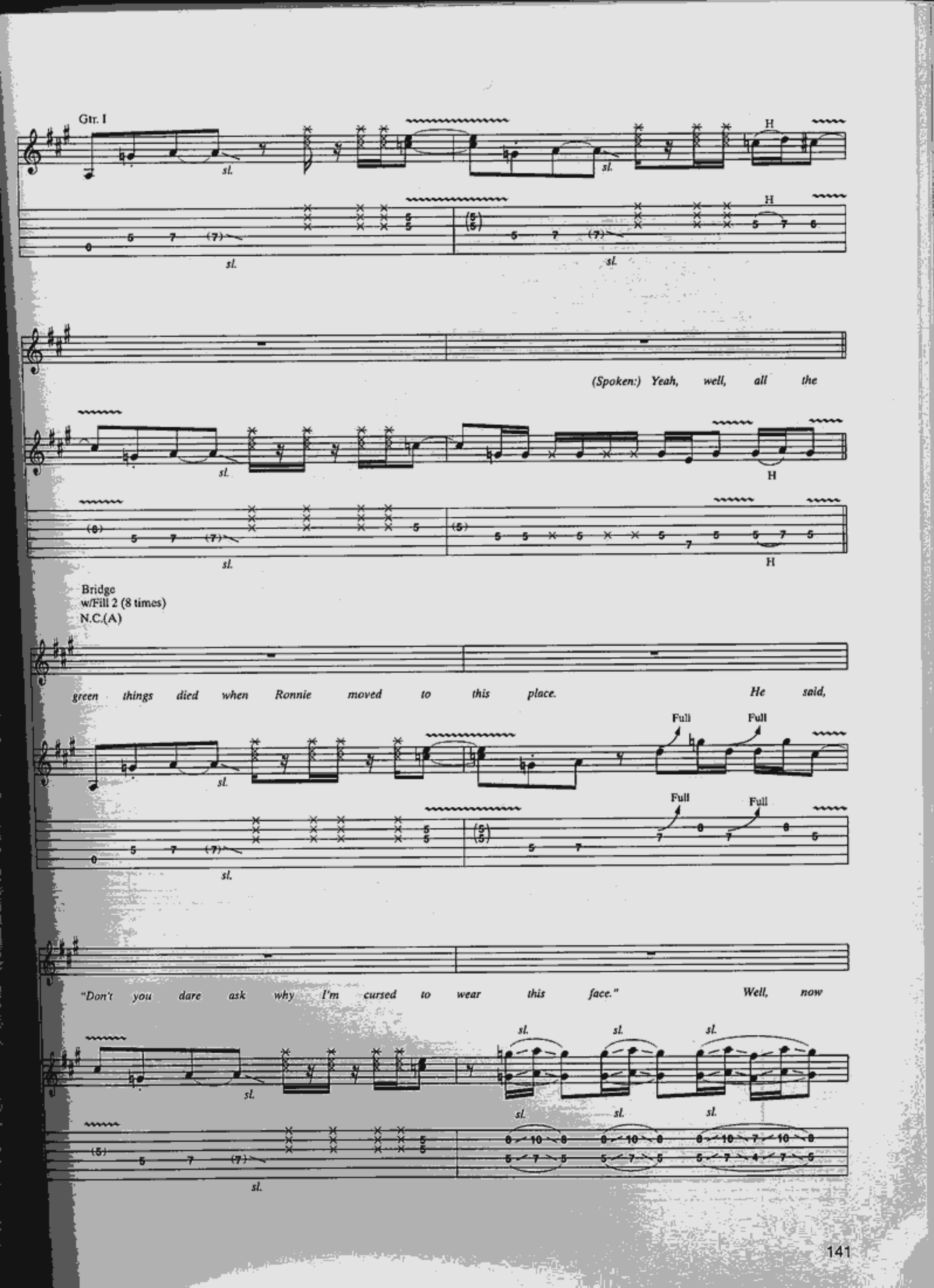
Gtr. I

(Gtr. II out)

Fill 2 (Gtr. III)

mf

w/talk box


Gtr. I
sl.
H
(Spoken:) Yeah, well, all the
Bridge
w/Fill 2 (8 times)
N.C.(A)
green things died when Ronnie moved to this place. He said,
Full
"Don't you dare ask why I'm cursed to wear this face." Well, now

w/Rhy. Fill 3

we all know why the children called him "Ronnie Frown". When he

P.M. H P.M. H P.M. H P.M. P P.M. Full Full

H H H P Full Full

pulled that gun from his pocket, and they all fall down,— down,— down.—

P.M. P P.M. H H H Full Full Full Full Full

P H H Full Full Full Full Full

Chorus
w/Rhy. Figs. 1 & 1A
N.C.(A)

w/Rhy. Fill 2 (1st bar only)
C5 D5 C5

— He said, "Lost my way— this blood - y day.— Lost my— way."— Yeah,— yeah, I heard him

w/Rhy. Figs. 1 (1st 3 bars only) & 1A
N.C.(A)

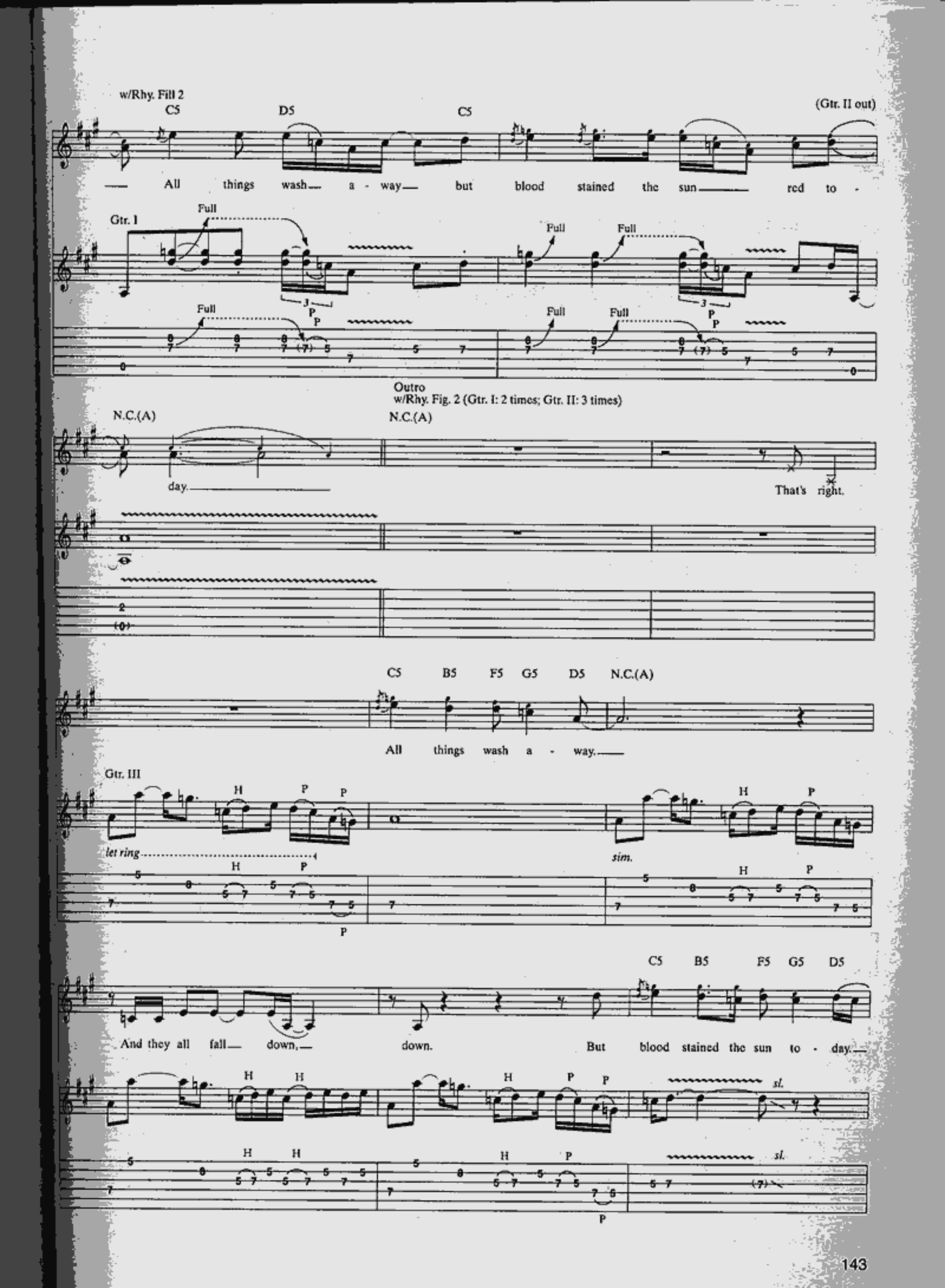
He screamed, "Lost my way— this blood - y day.— Lost my— way.—

Rhy. Fill 3 (Gtr. II)

Play 3 times

P *sl.* Full P

P *sl.* Full P


w/Rhy. Fill 2
C5
D5
C5
(Gtr. II out)
All things wash a - way but blood stained the sun red to -
Gtr. I
Full
Full
Full
Full
Full
Full
Outro
w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)
N.C.(A)
N.C.(A)
day.
That's right.
C5 B5 F5 G5 D5 N.C.(A)
All things wash a - way.
Gtr. III
let ring
sim.
C5 B5 F5 G5 D5
And they all fall down, down. But blood stained the sun to - day.
sl.
sl.

N.C.(A)

Yeah, yeah.

Gtr. III

sl. H 1/2 Full P

sl. H 1/2 Full P

Gtr. I

P H H P Full Full

P H H P Full Full

C5 B5 F5 G5 D5

All things wash a way.

sl. sl. P 1/2 P P 1/2 sl.

sl. sl. P 1/2 P P 1/2 sl.

P H H Full Full P 1/2

P H H Full Full P 1/2

w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A)

And they all fall down. But

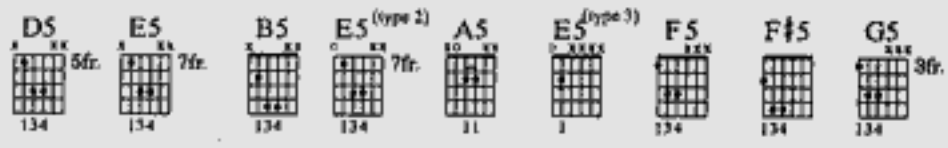
C5 B5 E F5 G5 C5 D5

Gtr. II

blood stained the sun to - day.

THE OUTLAW TORN

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:
⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Slow Rock ♩=60

Intro

w/Rhy. Fill 1
F5/E E(♭5) F5/E
Gtr. I

Play 7 times

F5/E E(♭5) F5/E

N.C.

fade in dist. tone

P.M.

Play 4 times
(4th time Gtr. I cont. in slashes)
(end Rhy. Fig. 1)

N.C.(E5)
Rhy. Fig. 1 (Gtrs. I & II)

(D)

1/2 1/2 1/2

P.M. P.M. P.M. P.M. P.M. P.M.

1/2 1/2 1/2

D5 E5
Gtr. I
Gtr. II

(Gtr. I out)

sl.

(Gtr. II out)

dim.

Rhy. Fill 1 (Gtr. II)

Play 7 times

fade in w/dist. & wah

(wah off)
let ring

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1st Verse
*N.C.(E5)

And now I wait my whole life - time for you.

*Chords implied by bass when gtrs. are tacet (throughout).

w/Fill 1

And now I wait my whole life - time for

D5 E5

Gtrs. I & II

sl.

(Gtrs. I & II out)

you.

N.C.(E5)

I ride the dirt, I ride the tide for you.

w/Fill 2

I search the out - side, search in - side for

Fill 1 (Gtr. I)

(cont. in slashes)

1/2 1/2 1/2 1/2

1/2 1/2 1/2 1/2

*Vol. swell

Fill 2 (Gtr. I)

(cont. in slashes)

Full Full Full Full

Full Full Full Full

*Vol. swell

D5 B5

sl.

— you to take back what you— left me.— I know I'll al - ways burn— to be—

N.C.(A5)

*Gtr. I

sl.

— the one who seeks so I— may— find.— And now I wait my whole— life - time.—

*Gtr. II tacet

Chorus
w/Rhy. Fig. 1 (Gtr. I: 4 times; Gtr. II: 2½ times)

N.C.(E5) (D) (E5)

Out - law of— torn.—

(D) (E5)

(D) (E5)

Out - law of— torn.—

Gtr. II 1/2 1/2 sl. sl. sl.

P.M. P.M. P.M. P.M. P.M. P.M.

1/2 1/2 4 5 5 5 5 4 5 5 7 9 9 12 12 11 5 7 7 10 10 9 sl. sl. sl.

5 7 7 5 7 5 7 5 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(D) E5 (type 2) (Gtr. II out)

Gtr. II

And I'm torn.—

1/2 1/2 (cont. in slashes) sl. sl. Gtr. I sl.

1/2 1/2 4 5 5 5 5 4 5 5 7 9 9 12 12 11 5 7 7 10 10 9 sl. sl. sl.

7 9 7 9 5 7 (9) (9) (7) (9) (9) (7) sl.

(Gtr. I out)

(w/deleay repeat)

2nd Verse
N.C.(E5)

So on I wait my whole life - time for you.

w/Fill 1

So on I wait my whole life - time for

Gtrs. I & II D5 E5

pick scrape *(w/delay repeats)* (Gtr. I out)

you.

*Gtr. II holds chord till end of bar and is out.
Gtr. I plays slashes as indicated.

N.C.(E5)

The more I search, the more my need for you.

w/Fill 2

The more I bless, the more I bleed for

*Gtr. II D5 B5

⑤ open A B5

you. You make me smash the clock and feel. I'd rath - er die be - hind the wheel.

*For next 4 bars, Gtr. I doubles Gtr. II w/slight vibrations ad lib.

A5

⑥ 3fr. G A5

Time was nev - er on my side, so on I wait my whole life - time.

Chorus
w/Rhy. Fig. 1 (2 times)

N.C.(E5) (D) (E5) (D)

Out - law of torn. Out - law of

(E5) (D)

— torn. Yeah, I'm out - law of—

(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtrs. I & II)

P.M. P.M. P.M.

1/2 1/2 1/2

w/Rhy. Fig. 1A (Gtr. II)

(E5) (D)

— torn. And I'm torn.

Gtr. I

P.M. P.M. P.M.

1/2 1/2 sl. sl.

1/2 1/2 sl. sl.

Bridge
2nd time w/Fill 3

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F♯ G5

And if I close my mind in fear, please pry it o - pen.

(Hear me.)

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

sl.

sl.

Fill 3 (Gtr. III)

8va

1½ sl.

(Gtr. III out)

1½ sl.

22 (22)

w/Rhy. Fig. 2B

D5 E5 D5 A5 G5 A5 G5 A5 N.C.

And if my face be - comes sin - cere, be - ware.

(See me.)

Rhy. Fig. 2A (Gtr. I)

(end Rhy. Fig. 2A)

sl. sl. sl. sl.

w/*Rhy. Fig. 2

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F♯ G5

And when I start to come un - done, stitch me to - geth - er.

(Hold me.)

*Throughout Bridge, play all rhy. figs. w/slight variations ad lib.

w/Rhy. Figs. 2A & 2B

To Coda

D5 E5 D5 A5 G5 A5 G5 A5 N.C.

And when you see me strut, re - mind me of what left this out - law torn.

(Save me.)

E5 (type 3)

Gtr. II

(Gtr. II out)

dim.

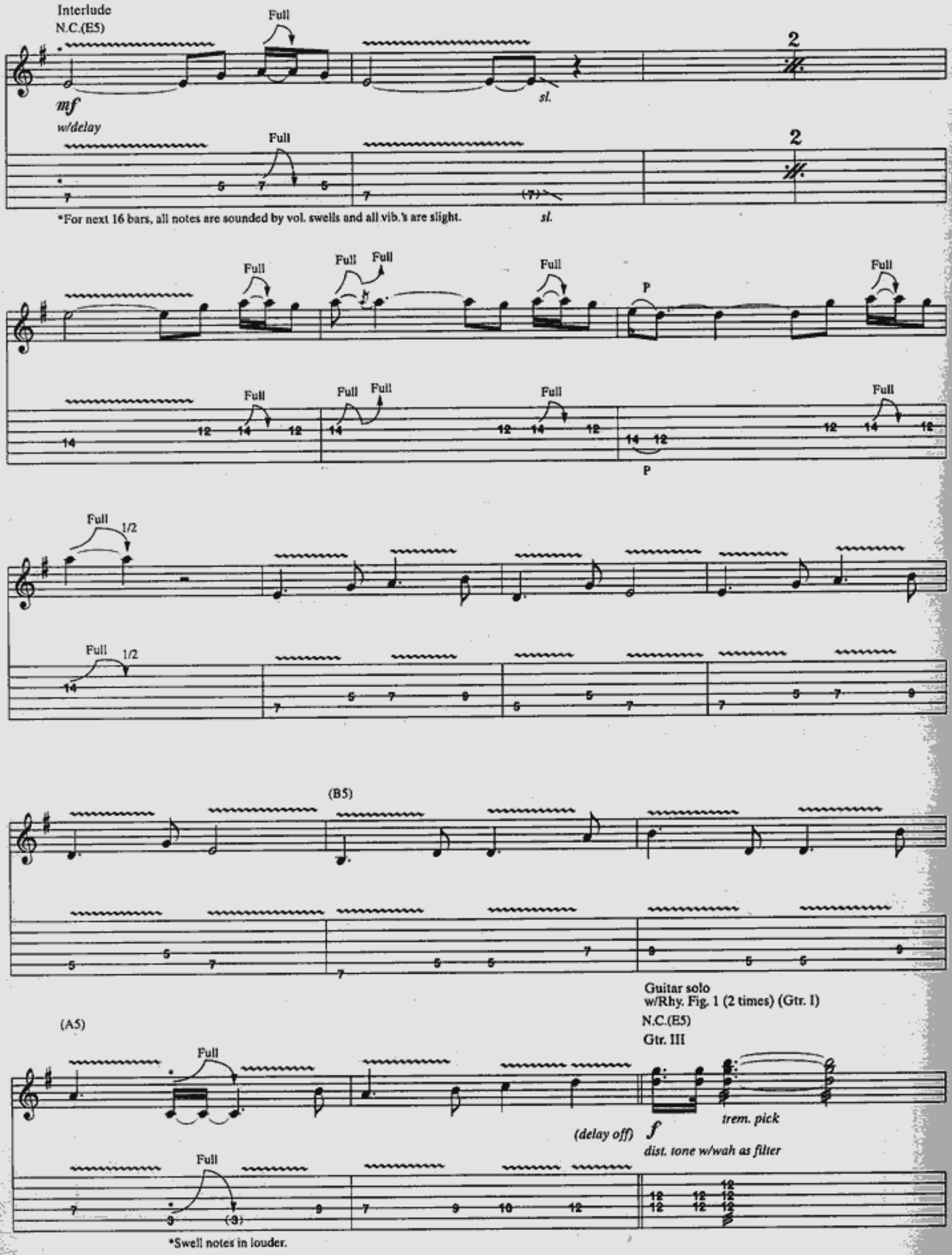
Gtr. I

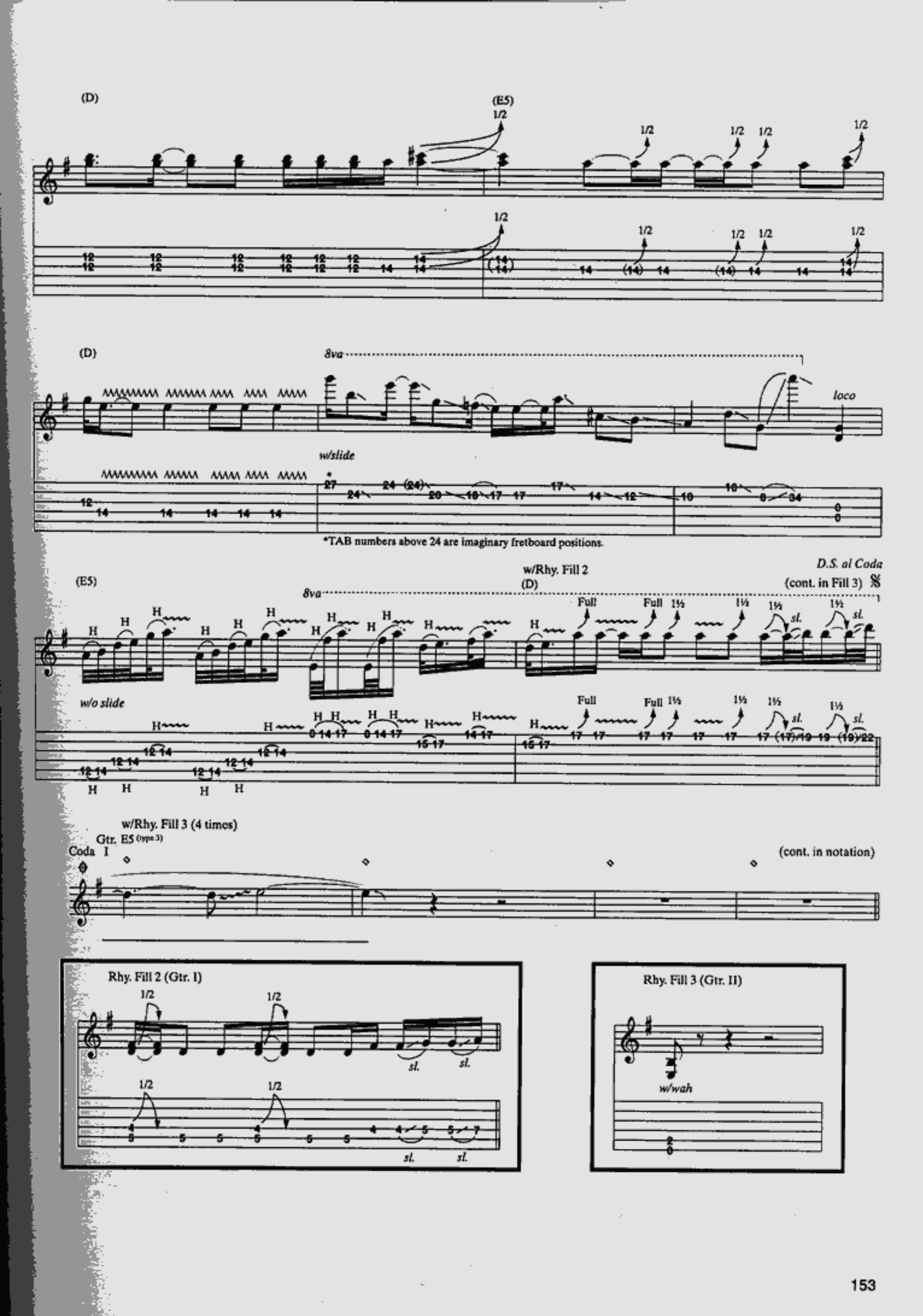
(w/delay repeats)

*Pick stgs. near bridge.

Rhy. Fig. 2A (Gtr. II)

sl. sl.


Interlude
N.C.(E5)
Full
mf
w/delay
sl.
2
*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.
P
1/2
(B5)
(A5)
Guitar solo
w/Rhy. Fig. 1 (2 times) (Gtr. I)
N.C.(E5)
Gtr. III
(delay off)
f
trem. pick
dist. tone w/wah as filter
*Swell notes in louder.


(D)
(E5)
1/2
8va
loco
w/slide
*TAB numbers above 24 are imaginary fretboard positions.
(E5)
w/Rhy. Fill 2
(D)
D.S. al Coda
(cont. in Fill 3)
Full
1½
sl.
w/o slide
w/Rhy. Fill 3 (4 times)
Gtr. E5 (type 3)
Coda I
(cont. in notation)
Rhy. Fill 2 (Gtr. I)
Rhy. Fill 3 (Gtr. II)
w/wah

Outro
w/Rhy. Fill 3 (8 times)
N.C.(E5)

mf
w/delay

Full

sl.

*For next 4 bars, all notes are sounded w/vol. swells.

Fdbk.
(8va)

1½

Fdbk.

Fdbk. pitch: E
(Actual sounding pitch is F♯ due to note being bent.)

Rhy. Fig. 3 (Gtr. II)

E5 (type 3)

F5

H P

F♯5

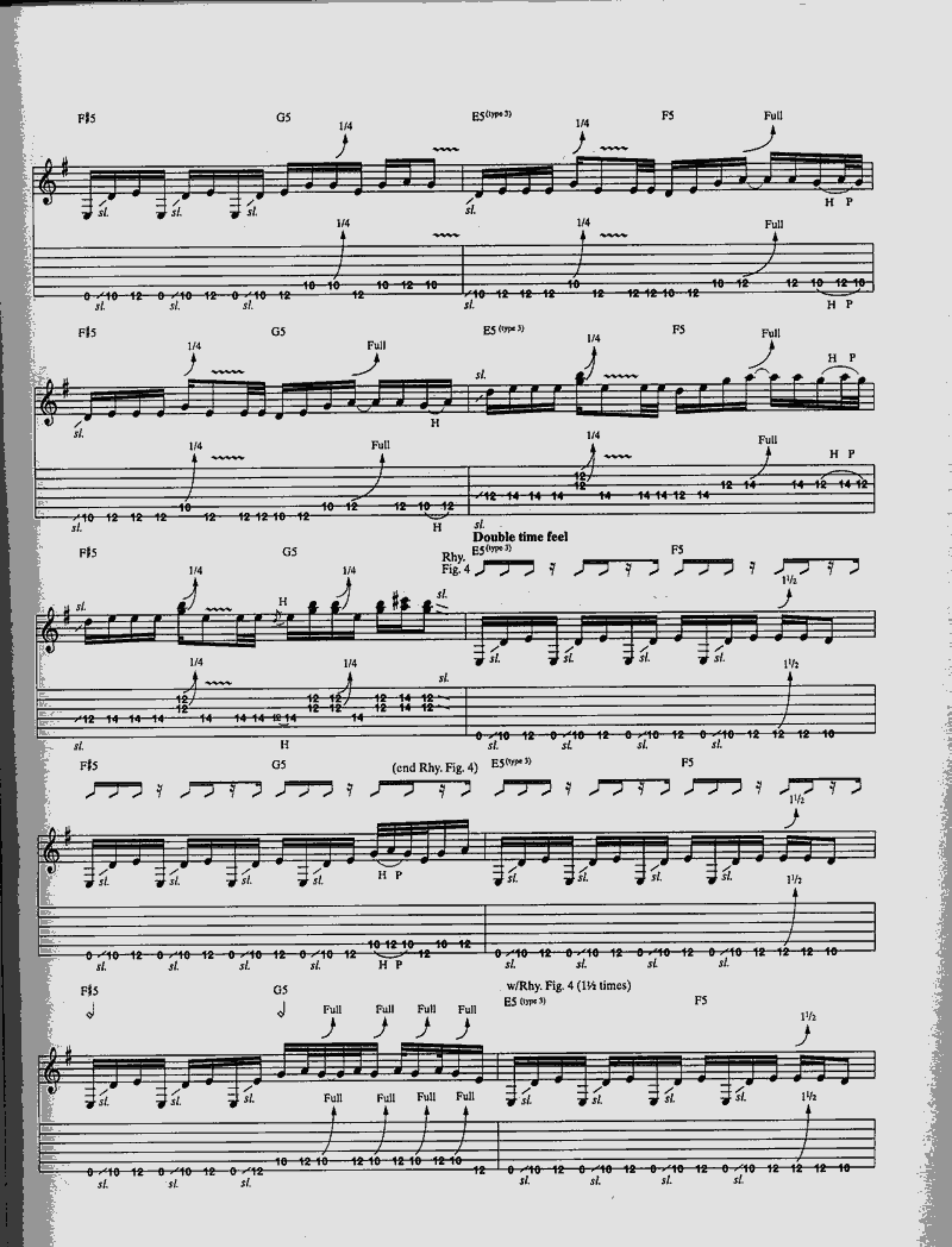
G5

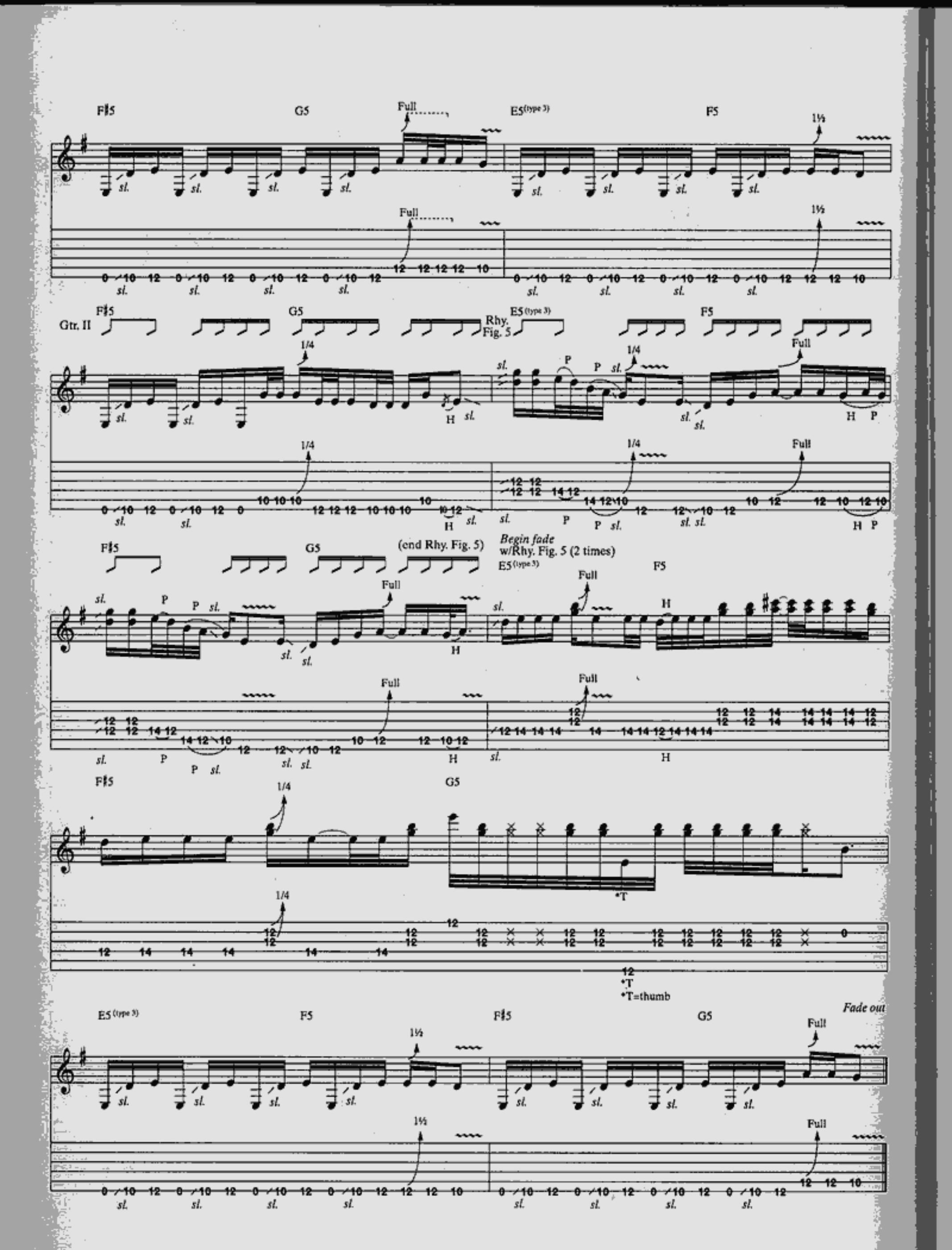
(end Rhy. Fig. 3)

w/Rhy. Fig. 3 (3 times)

E5 (type 3)

F5


F♯5
G5
E5 (type 3)
F5
1/4
Full
H P
H
sl.
Double time feel
Rhy. Fig. 4
1½
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (1½ times)


F♯5
G5
Full
E5 (type 3)
F5
1½
sl.
Gtr. II
Rhy. Fig. 5
1/4
P
H
(end Rhy. Fig. 5)
Begin fade w/Rhy. Fig. 5 (2 times)
*T
*T=thumb
Fade out